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BY
GEORGE GROVE, C.B.

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THE TIMES.

Sir George Grove's analyses of Beethoven's Symphonies have long been familiar, not only to every frequenter of the Crystal Palace Concerts, for which they were at first designed, but to all lovers of music in England. They may most truly be said to have become household words, and it seems almost strange that a piece of musical literature so well known and so highly valued should never before have appeared in book form. The analytical programmes, with the musical examples, form the groundwork of the volume, published by Messrs. Novello under the title "Beethoven and his Nine Symphonies," but these have been amplified and their value largely increased by the addition of documents before only referred to.

DAILY TELEGRAPH.

I recognise it, without the smallest hesitation, as one of the most important and valuable among recent contributions to musical literature. . . . The best informed of professional musicians may learn a great deal about the master-works of Beethoven from Sir George Grove, whose wide reading and acute perceptiveness have enabled him to marshal an astonishing array of facts, and whose intimate acquaintance with the spirit of the master has qualified him to throw light upon pages which, to many, are still obscure. . . . I must be satisfied with the remarks already made, earnestly recommending all who recognise Beethoven's greatness as shown in his immortal Symphonies to obtain Sir George Grove's volume, and walk in the luminous paths through which he is ready to conduct all who trust his guidance.

MORNING POST.

Sir George Grove's book is irresistibly fascinating. It is never unduly pedantic, and the information it contains is conveyed in a style at once terse and lucid, whilst its pages are interspersed with many anecdotes and interesting details of the great master's life.

GLOBE.

Sir George Grove seems to have discovered a good deal of new material, which forms by no means the least valuable part of the book. In his estimate of Beethoven Sir George Grove writes like an enthusiast, but his enthusiasm is tempered with sound judgment, and his style is always pleasant, and often eloquent in the best sense of the term.

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It would be difficult to say whether Sir George Grove's admirable volume is more to be esteemed for its biographical or its critical chapters. Probably for neither, but rather for those in which biography and criticism go hand-in-hand together. It needed an enthusiast gifted with industry and the spirit of research to produce such a work.

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The most important and valuable of his contributions to the literature of the concert-room have been developed into a book which for many years is likely to remain the standard work on the subject. . . . Sir George writes as a thorough-going hero-worshipper, but personally we find his enthusiasm infectious. No one can rise from the perusal of these fascinating chapters without an enhanced reverence—amounting almost to awe—for the dæmonic genius whose workings are here so vividly set forth.

SUNDAY TIMES.

No one can fail to have his enjoyment of the Symphonies enormously increased by reading the work which will henceforth be indispensable to every student of Beethoven.

THE PEOPLE.

Sir George Grove has performed his self-imposed task with such thoroughness that, after reading the volume, there will be little, if anything, left for amateurs to learn concerning the Nine Symphonies.

YORKSHIRE POST.


We might go on for long enough discussing points suggested by this delightful book, and must be contented with very cordially recommending it to all musically inclined persons, whether they want to become acquainted with the immortal Nine, or only to refresh their recollection of these unapproachable masterpieces.

BRISTOL TIMES AND MIRROR.

Amateurs and students will welcome the present volume as a very valuable contribution to the large store of information which has been published regarding the immortal Nine Symphonies of Beethoven. . . . The most valuable and most recent information about, and bearing upon, the Nine Symphonies is brought together and set forth in that masterly and scholarly way which characterises everything undertaken by the enthusiastic ex-director of the Royal College of Music.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
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Nov/07



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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
LAST JUDGMENT

AN ORATORIO

COMPOSED BY

LOUIS SPOHR.

THE ENGLISH ADAPTATION BY
PROFESSOR EDWARD TAYLOR.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY
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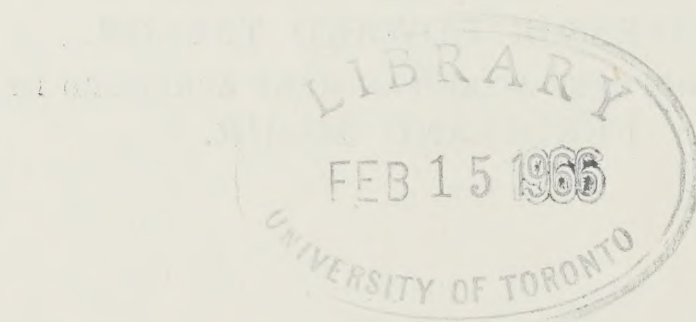
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THE Metronome-marks at the head of each movement are those given in the German edition of this work, published under the editorship of Ferdinand Spohr. As they may be assumed to have had some authority, it has not been thought desirable to alter them; but it will be found that, in many cases, they direct a much *slower* pace than is now customary.

It was no doubt owing to this fact that Mr. Edward Taylor, assuming the German directions in such cases to be accidental errors, *halved* the Metronomic sign, and so led performers into the opposite error of taking several movements much *too fast*. The following were altered by him:—

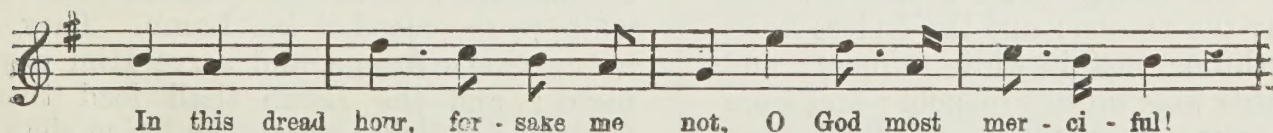
	(GERMAN EDITION.)	(TAYLOR'S EDITION.)
No. 12. "Lord God of Heaven and earth"	$\text{♩} = 72$ (too slow)	$\text{♩} = 72$ (too fast)
No. 15. "Forsake me not"	$\text{♩} = 76$ (too slow)	$\text{♩} = 76$ (too fast)
No. 19. "Blest are the departed"	$\text{♩} = 72$ (too slow)	$\text{♩} = 72$ (too fast)
No. 22. Andante (p. 98.) "O Lord, who shall not fear Thee"	$\text{♩} = 108$ (too slow)	$\text{♩} = 108$ (too fast)

It is to be feared that the above lovely movements have suffered much in the hands of inexperienced performers or conductors in consequence of this unfortunate disagreement.

The following is a list of important movements with Metronomic signs which seem to be more in accordance with the nature of the music and the customary pace of performance than those given at the head of the respective numbers:—

No. 5.	.. ..	$\text{♩} = 95$ (not 80)
No. 8.	.. ..	$\text{♩} = 104$ (not 84)
No. 10.	.. ..	$\text{♩} = 120$ (not 88)
No. 12.	.. ..	$\text{♩} = 92$ (not $\text{♩} = 72$)
No. 13. Andante grave (p. 51)		$\text{♩} = 66$ (not 56)
No. 15.	.. ..	$\text{♩} = 69$ (not 76)
No. 19.	.. ..	$\text{♩} = 80$ (not $\text{♩} = 72$)
No. 20.	.. ..	$\text{♩} = 100$ (not 84)
No. 22. Allegro maestoso	.. ..	$\text{♩} = 108$ (not 96)
Andante (p. 98)	.. ..	$\text{♩} = 96$ (not $\text{♩} = 108$)
Allegro (p. 100)	.. ..	$\text{♩} = 132$ (not $\text{♩} = 112$)

In No. 15 the original form of the first theme may be preserved by transposing the words thus:



THE LAST JUDGMENT.

Part the first.

No. 1.—OVERTURE.

No. 2.—CHORUS.

Praise His awful name, Who was, and is, and is to come: praise to Him who giveth immortality: all glory and majesty surround His throne. Worship and adore Him! Praise! Glory to God!

SOLO (*Treble*).

Mighty He cometh to judgment; for He shall judge the world in righteousness, and His people with His truth.

SOLO (*Bass*).

Fear thou not, O man! for thy Redeemer liveth. He that died is risen, and He shall live to all eternity; and He shall reign, and shall conquer all His enemies.

CHORUS.

Praise His awful name, &c.

SOLO (*Bass*).

“I know thy works, and thy labour, and thy patience; for My sake thou hast endured affliction. Yet thy first and chiefest duty thou hast forsaken; and thou art fallen from thy high estate. Repent! and return to thy first work. Be thou faithful unto death, and I will give thee a crown of life.”

CHORUS.

Praise His awful name, &c.

No. 3.—SOLO (*Bass*).

“Come up hither, and I will show thee what shall be hereafter.”

RECITATIVE (*Tenor*).

And lo! a throne was set in heaven, and on the throne One stood. And a rainbow was round about the throne; and the Elders knelt before the throne, clad in white raiment: and on their heads were crowns of gold: and from the throne came thunderings and lightnings, and voices crying day and night:

No. 4.—SOLO (*Tenor*) AND CHORUS.

“Holy, holy, holy, Lord God Almighty! Who wast, and Who art, and art to come!”

No. 5.—RECITATIVE (*Treble*).

Behold the Lamb that was slain!

No. 6.—SOLO (*Tenor*).

Weep no more; behold, He that died is risen, and hath conquered Death and Hell.

No. 7.—RECITATIVE (*Treble*).

And the Elders fell down before the Lamb, with their harps and golden urns burning odours, singing this song of praise:

No. 8.—SOLO (*Treble*) AND CHORUS.

“All glory to the Lamb that died, exalted now at God’s right hand, in blessing and wisdom and honour and praise for ever.”

No. 9.—RECITATIVE (*Tenor*).

And every creature that is in heaven, and on the earth, and under the earth, and in the sea, cried aloud and said:

No. 10.—SOLO (*Tenor*) AND CHORUS.

“Blessing, honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever.”

No. 11.—RECITATIVE (*Tenor*).

And lo! a mighty host of all nations and people stood before the throne and the Lamb. Of spotless white was every garment: in every hand a palm was borne. They fell before the throne of God with holy fear.

SOLO (*Treble*).

These, who passed through heavy tribulation, have washed their robes and made them white in the blood of the Lamb. They stand before God’s throne, and serve Him day and night; and the Lamb shall lead them to fountains of living waters, and God shall wipe away all tears from their eyes.

No. 12.—QUARTET.

Yes, every tear and every sorrow the Lord shall wipe away from their eyes: nor sin, nor death, nor pain, nor sorrow shall there be known. He is our God, and we are His people. Hail, our Redeemer! Hail!

CHORUS.

Lord God of heaven and earth, we adore Thee! Blessing and power be Thine, our Redeemer! Thou art the Lord our God, and we are Thy people. Hail, our Redeemer! Hail!

Part the Second.

No. 13.—SYMPHONY.

No. 14.—SOLO (*Bass*).

Thus saith the Lord: "The end is near, and all the winds of heaven proclaim its coming. Prepare to meet thy God! I will reward thee even as thy works have been, and judge thee as thou hast deserved. To Me is every action known; each secret thought is unveiled before Me."

RECITATIVE (*Bass*).

The day of wrath is near: the Almighty shall reveal His power! The reaper's song is silent in the field, and the shepherd's voice on the mountain. The valleys then shall shake with fear: with dread the hills shall tremble. It comes! the day of terror comes! The awful morning dawns! Thy mighty arm, O God, is uplifted! Thou shalt shake the earth and heavens: they shall shrivel as a scroll, when Thou in wrath appearest. For men shall cast away their silver, and count their gold as dross; it shall not save in the great and awful day! Where is now the monarch's might, where all his splendour, where the dreams of earthly greatness? The princes of the earth shall cast their crowns before Thee; and all the power of the mighty shall fail, when Thou, O Lord, shalt come to judge the world.

No. 15.—DUET (*Treble and Tenor*).

Forsake me not in this dread hour, O God most merciful! Thou art my hope, O Lord, give ear unto my prayer! O spare Thy servant, and cast him not away! If Thou forsake me, whither shall I flee? No friend is nigh, no arm to save, but only Thou, Almighty Lord of Hosts. In Thee, O Lord, in Thee alone I trust!

No. 16.—CHORUS.

"If with your whole hearts ye humbly seek Me, I will be found of you," saith the Lord;

"and if ye return to Me sincerely, I will receive you from all the ends of the earth. I will be your Father, and ye shall be My people": thus saith the Lord.

No. 17.—SOLO (*Tenor*).

Jehovah now cometh to judgment! Bow down to worship Him Who made the heavens and earth.

No. 18.—CHORUS.

Destroyed is Babylon the mighty! The smoke of her torment ascendeth for evermore. The hour of judgment is come! Now is the Lord at hand! The grave gives up its dead: the sea gives up its dead: the seals are broken: the books are all unclosed: the mighty now tremble before Him!

SYMPHONY.

SOLO (*Tenor*).

It is ended.

No. 19.—QUARTET AND CHORUS.

Blest are the departed who in the Lord are sleeping, from henceforth for evermore: they rest from their labours, and their works follow them.

20.—RECITATIVE (*Treble*).

I saw a new heaven and a new earth, by God prepared and adorned as a bride. Lo! the house of God is with men, and He will dwell among them, and they shall be His people. Nor sun shall be, nor moon: God is their sun; there shall His majesty unclouded rise. No earthly house is there: God is their temple and their light.

No. 21.—SOLO (*Tenor*).

Behold! He soon shall come, in His might arrayed, to give to every one according to his work.

QUARTET.

"Then come, Lord Jesus!"

No. 22.—CHORUS.

"Great and wonderful are all Thy works, O Thou Almighty God! How just and true are all Thy Commandments, Jehovah, King of Saints!"

QUARTET AND CHORUS.

"O Lord, who shall not fear Thee, who shall not glorify Thee! All nations of the earth shall come and worship before Thy throne, for Thou alone art holy."

CHORUS.

Thine is the kingdom, the power, and the glory, for evermore! Hallelujah! Amen!

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OVERTURE.

No. 1

ANDANTE
GRAVE.

♩ = 50.

The musical score is written for piano and grand staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo and mood are indicated as "ANDANTE GRAVE." with a metronome marking of "♩ = 50." The score is divided into seven systems, each consisting of a piano staff (left) and a grand staff (right). The piano staff uses a bass clef, while the grand staff uses a treble clef. The music features a variety of notes, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), *cres.* (crescendo), *dim.* (diminuendo), and *diminuendo.* are used throughout the piece. The score concludes with a final cadence in the grand staff.

This page contains seven systems of musical notation for a piano piece. The notation is written for two hands (treble and bass clef) on a grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various dynamic markings such as *f* (forte), *dim.* (diminuendo), *p* (piano), *cres.* (crescendo), and *pp* (pianissimo). The tempo is marked *Allegro.* with a quarter note equal to 120 beats per minute ($\text{♩} = 120$). The notation includes many slurs, ties, and complex rhythmic patterns, particularly in the bass line. The piece concludes with a section marked 'A' and a final cadence.

crescendo.

f *ff* **B**

dim. C

pp

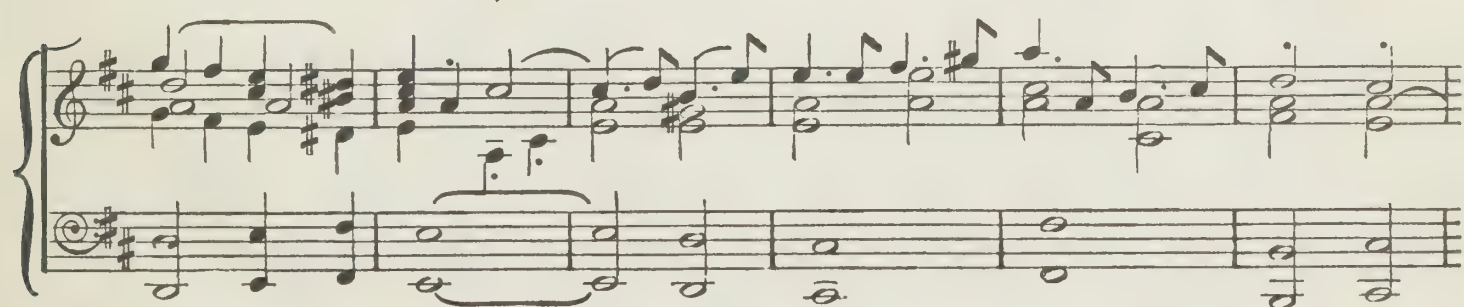
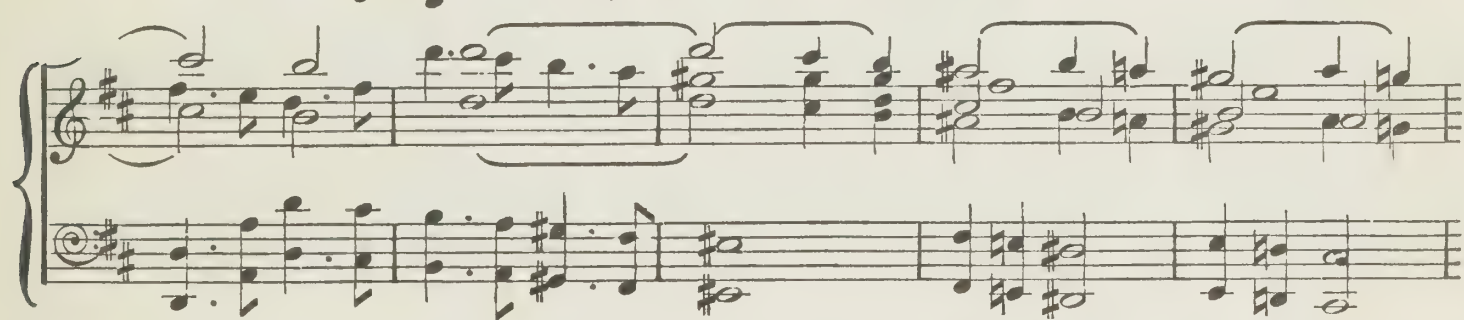
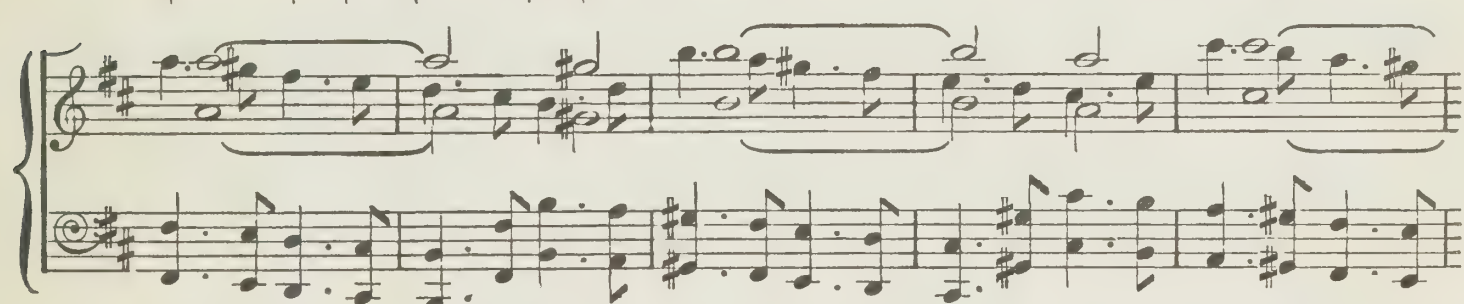
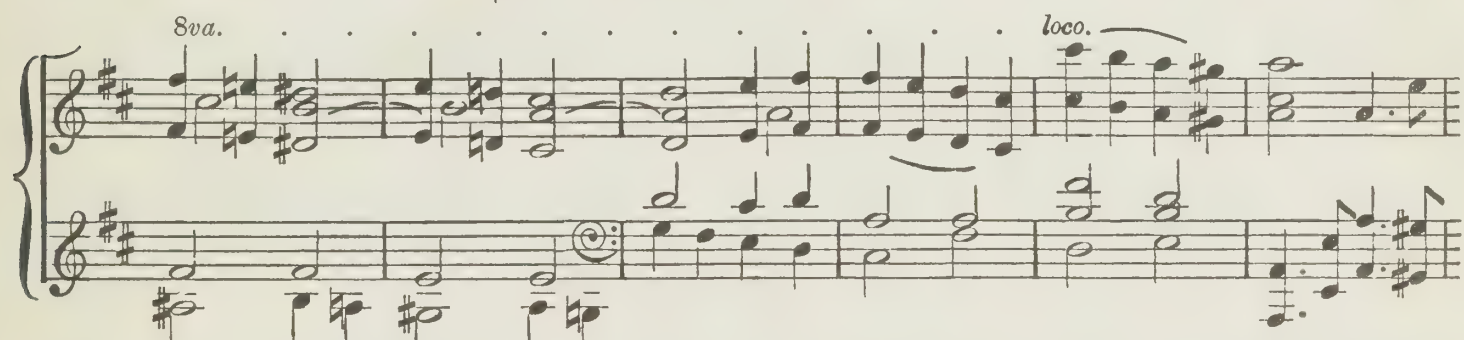
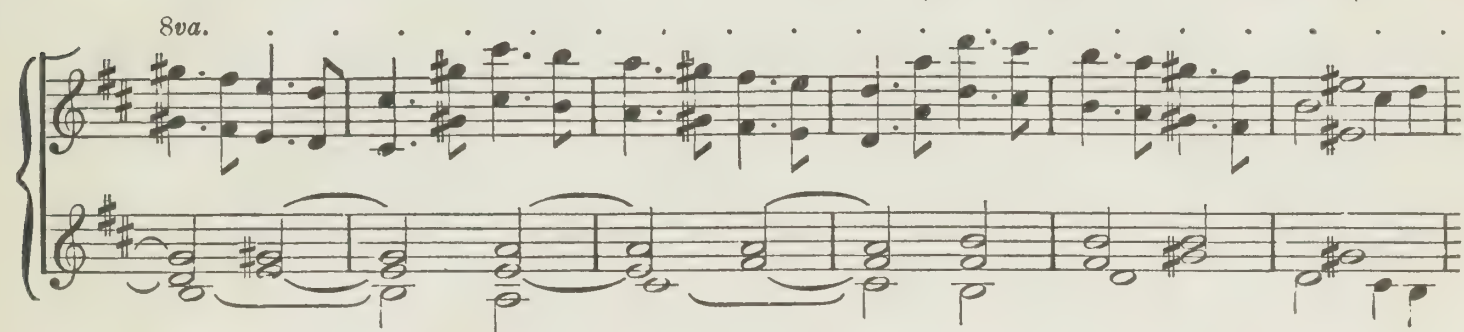
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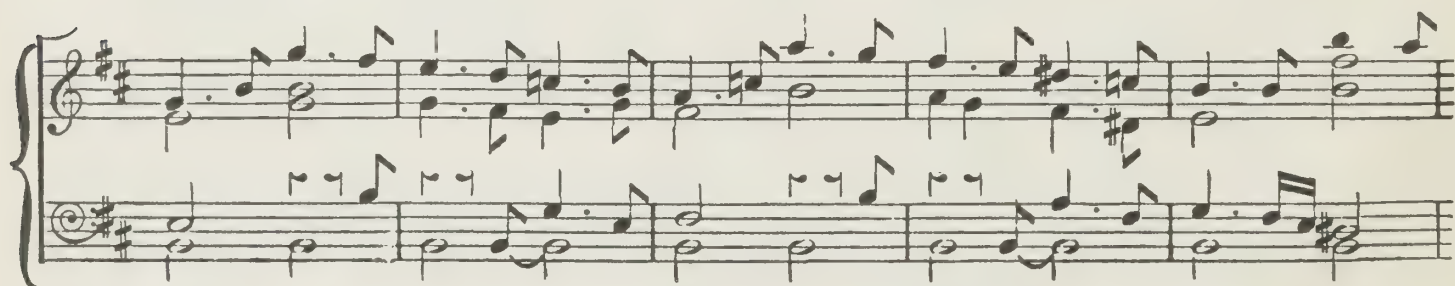
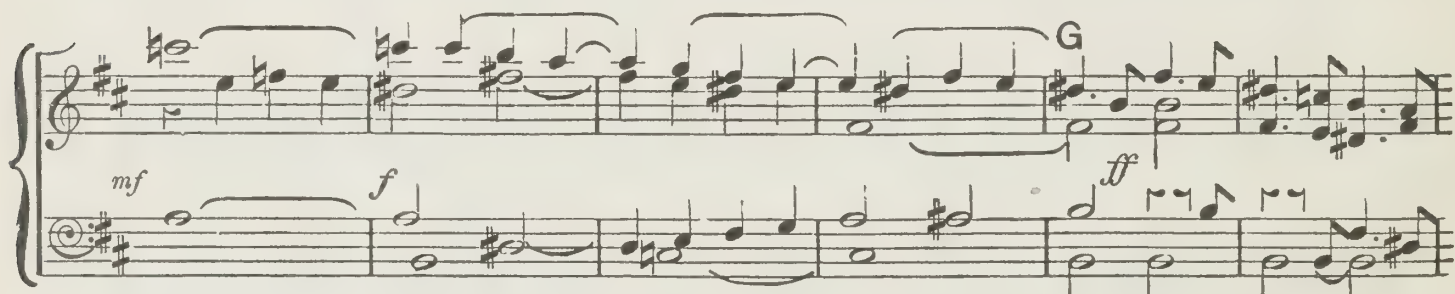
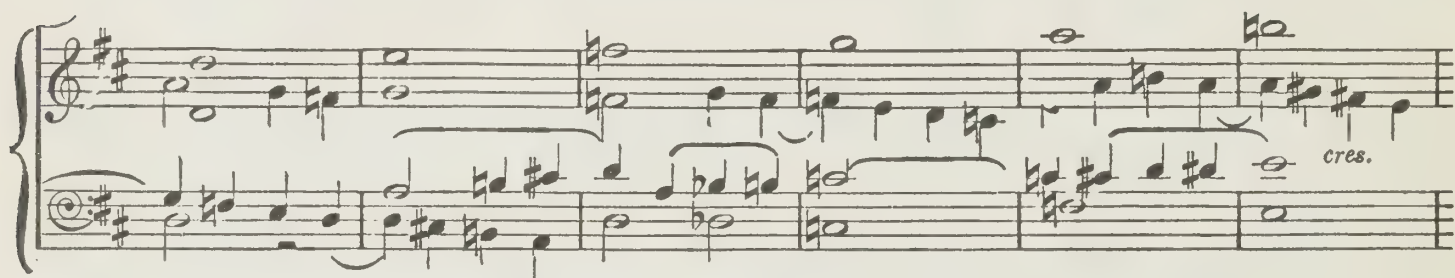
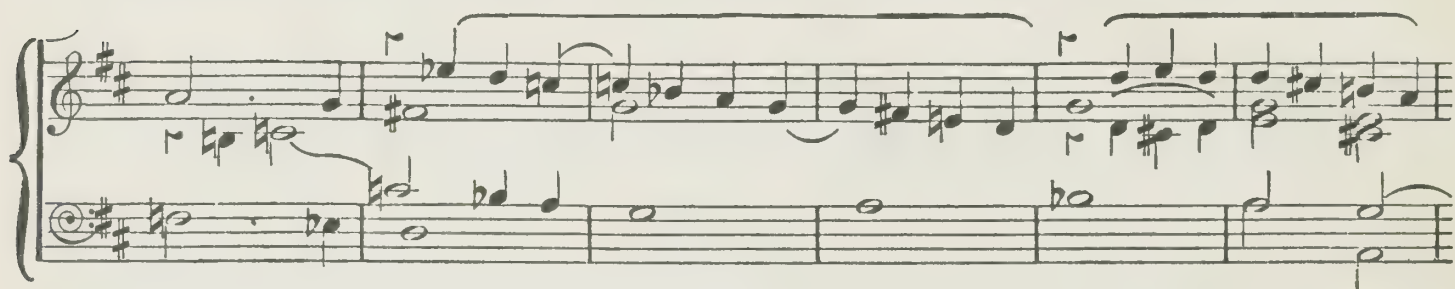
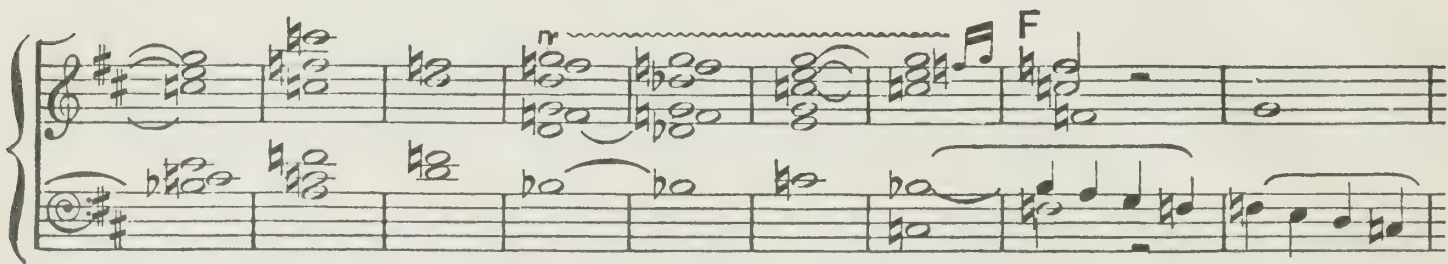
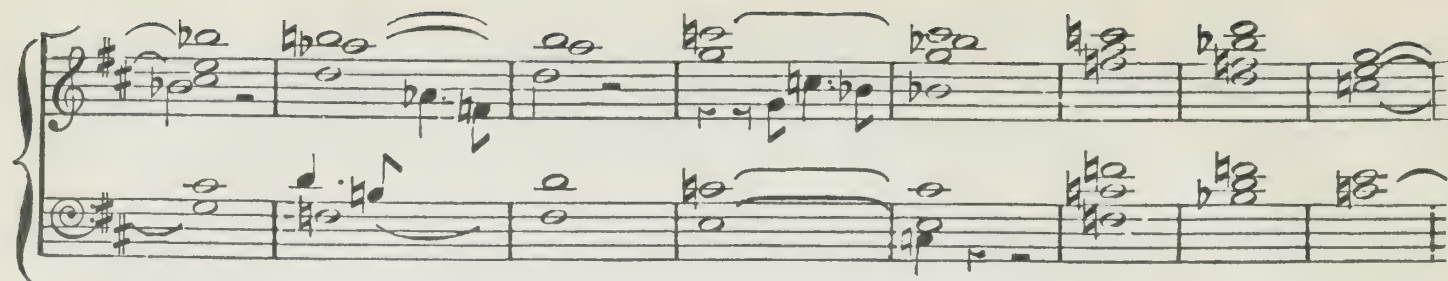
p

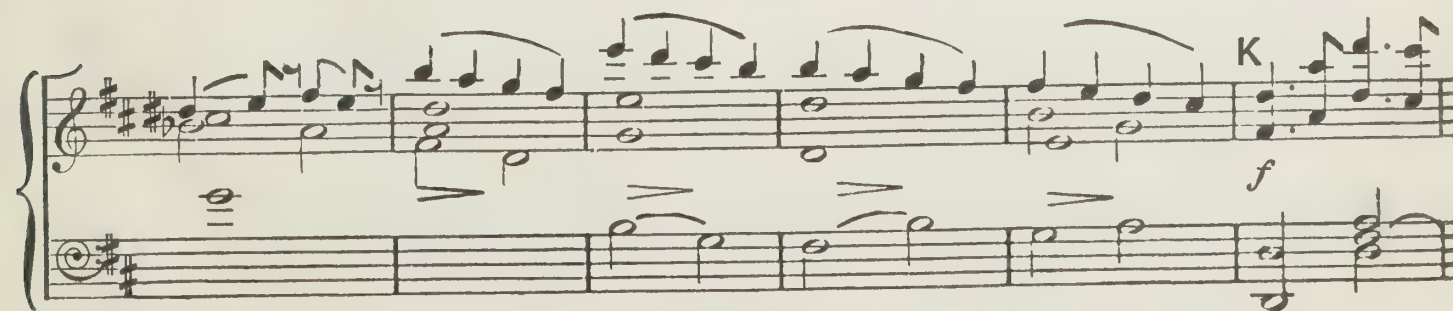
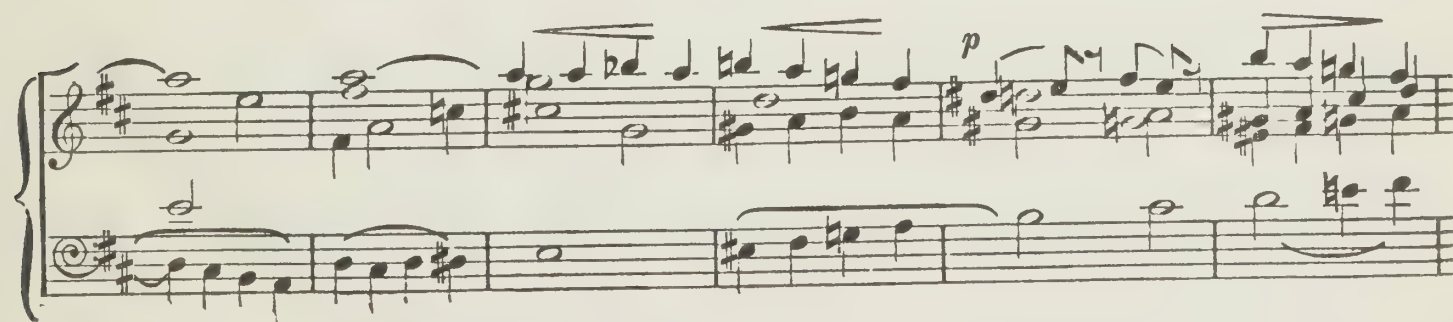
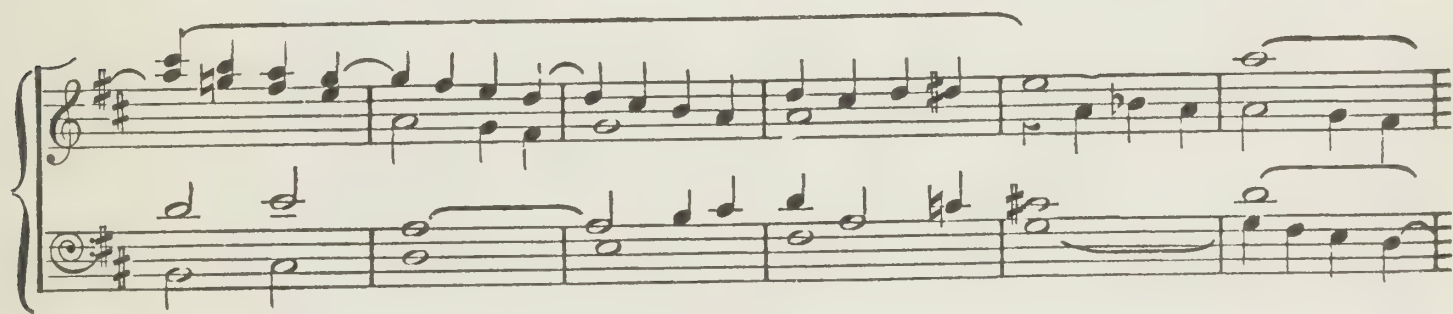
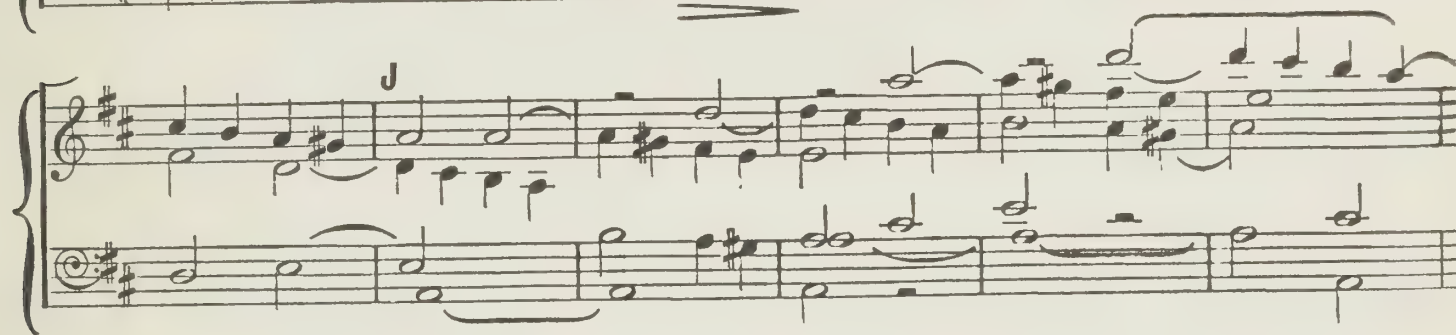
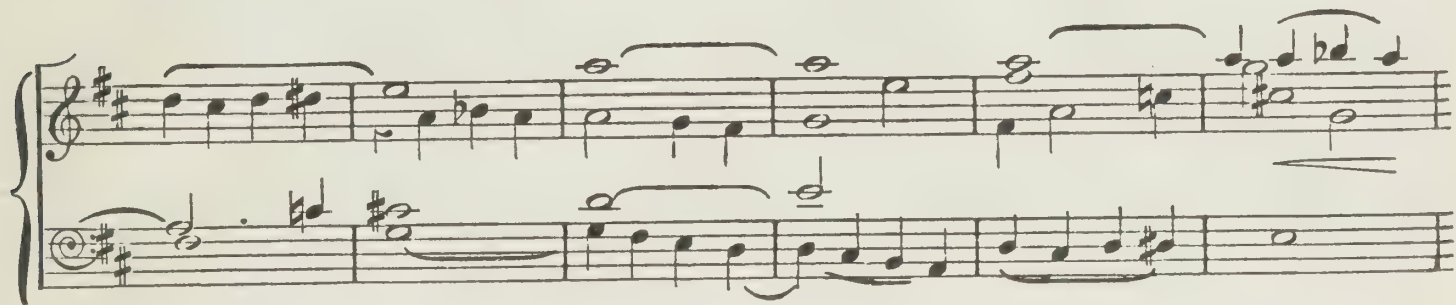
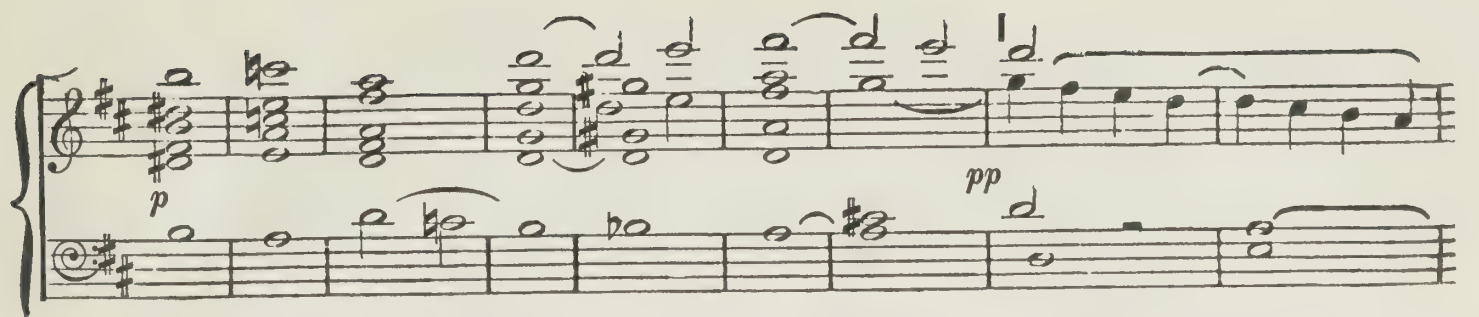
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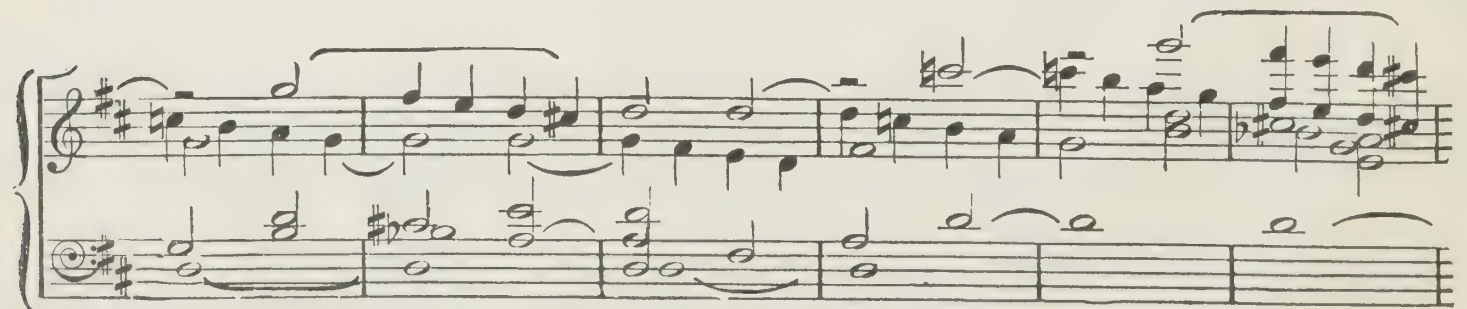
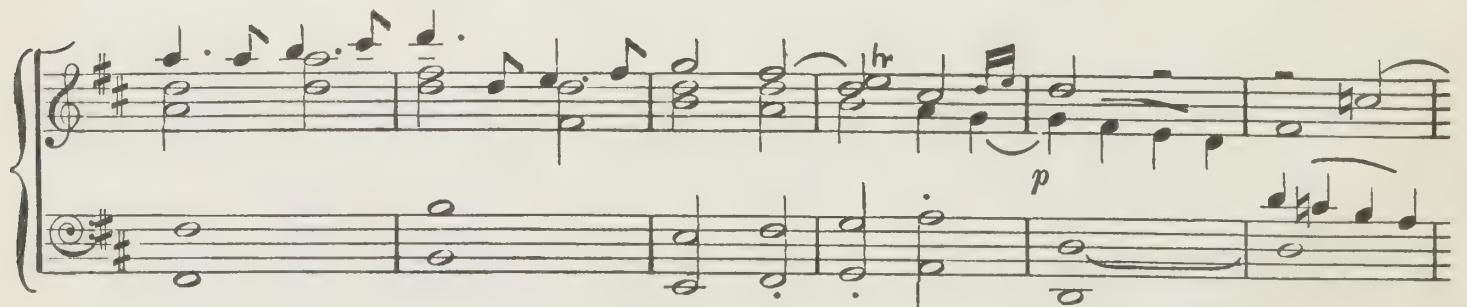
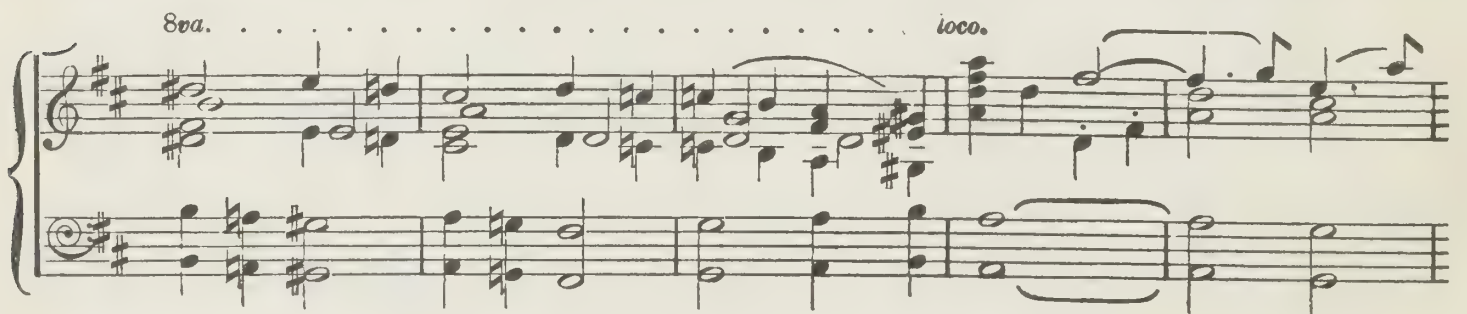
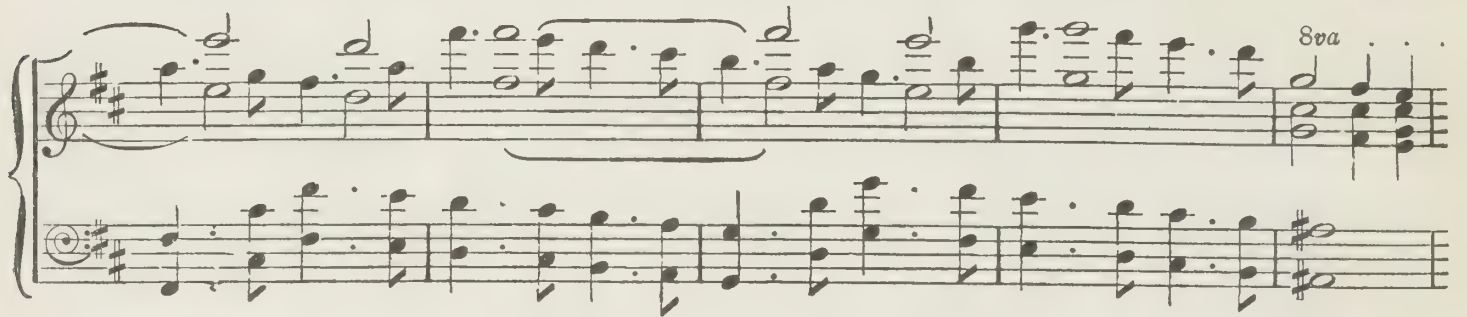
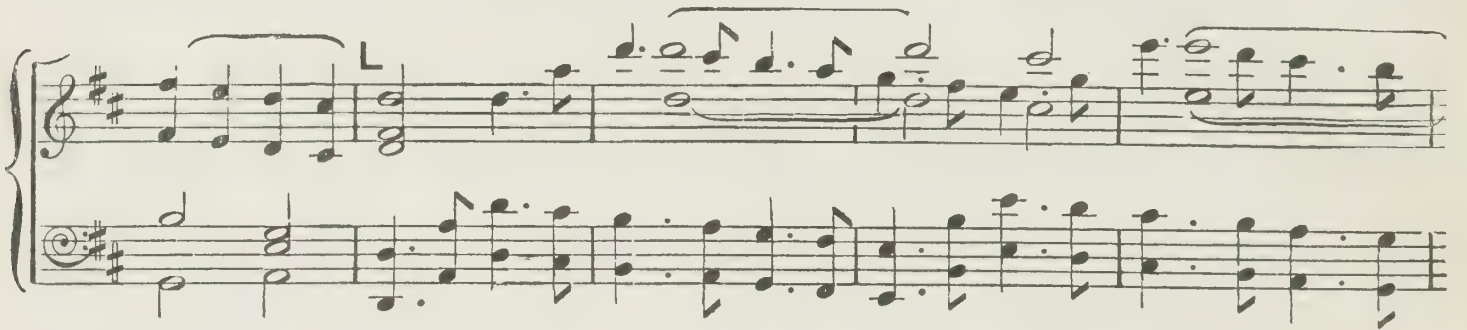
p

p









cres - - cen - do. **M**

f

ff

N

8va. ... loco. *p*

pp *poco a poco . . . ritardando.* *pp* 1 1

pp

No. 2.

CHORUS.—PRAISE HIS AWFUL NAME.

Andante maestoso.

TREBLE. *f* Praise his aw - ful name, Praise his aw - ful name, who

ALTO. *f* Praise his aw - ful name, Praise his aw - ful name, who

TENOR. (8ve. lower.) *f* Praise his aw - ful name, Praise his aw - ful name, who

BASS. *f* Praise his aw - ful name, Praise his aw - ful name, who

ACCOMP. *f* ♩ = 54.

was, and is, and is to come, praise to him who giv - eth

was, and is, and is to come, praise to him who giv - - eth

was, and is, and is to come, praise to him who giv - eth

was, and is, and is to come, praise to him who giv - eth

dim. *p* im - mor - tal - i - ty.

dim. *p* im - mor - tal - i - ty.

dim. *p* im - mor - tal - i - ty. *sf* All glo - ry and ma - jes - ty *dim.* sur -

dim. *p* im - - mor - tal - i - ty. *sf* All glo - ry and ma - jes - ty *dim.* sur

A
p
Wor - ship and a - dore . . him, wor - ship

p
Wor - ship and a -

pp
- round his throne

pp
- round his throne.

p
Wor - ship and a - dore him,

p
Wor - ship and a -

8ves.

and a - dore him, and . . a - dore him!

- dore, a - dore him, and . . a - dore him.

and a - dore him, and a - dore him!

- dore, a - dore him, and a - dore him!

f *dim.*

p *f* *ff*
Praise, glo - ry to God, praise, glo - ry to God!

p *f* *ff*
Praise, glo - ry to God, praise, glo - ry to God!

p *f* *ff*
Praise, glo - ry to God, praise, glo - ry to God!

f *p* *ff*
Praise, glo - ry to God, praise, glo - ry to God!

p *f* *ff* *p*

TREBLE SOLO.

Migh ty he com - - eth to judg - ment, for he shall

judge the world . . in righteousness! and he . . . shall

judge, shall judge his peo - - ple with his truth.

BASS SOLO.

Fear' thou not, O man, for thy Re - deem - er

liv - eth; He that died is ri - sen, and he shall

live to all e - ter - ni - ty, and he . . . shall reign, and shall
con - quer all his e - - ne - mies.

Stringendo un poco.

CHORUS. *Andante.* ♩ = 66.

Praise his aw - ful name, Praise his aw - ful name, who was, and
Praise his aw - ful name, Praise his aw - ful name, who was, and
Praise his aw - ful name, Praise his aw - ful name, who was, and
Praise his aw - ful name, Praise his aw - ful name, who was, and

is, and is to come. Praise to him who giv - eth im - mor -
is, and is to come. Praise to him who giv - eth im - mor -
is, and is to come. Praise to him who giv - eth im - mor -
is, and is to come. Praise to him who giv - eth im - mor -

dim.

p ta - - li - ty :
p ta - li - - ty :
p ta - li - - ty : All *fz* glo - - ry and ma - jes - ty *dim.* sur -
p ta - - li - ty : All glo - - ry and ma - jes - ty *dim.* sur -
p Wor - ship and a - dore . . . him, wor - - ship
Wor - - ship and a -
pp - round his throne : Wor - ship and a - dore him,
pp - round his throne : Wor - ship and a
p and a - dore him, and . . a - dore him.
- - dore, a - dore him, and . . a - dore him.
and a - dore . . him, and a - dore him.
- dore, a - dore . . him, and a - dore him.
f *dim.*
8ves. 8075.

Praise, glo - ry to God; praise, glo - ry to God.

Praise, glo - ry to God; praise, glo - ry to God.

Praise, glo - ry to God; praise, glo - ry to God.

Piano Solo.

Praise, glo - ry to God; praise, glo - ry to God. I

know thy works, and thy la - bour, and thy pa - tience; for

my . . . sake thou hast endur'd af - flic - tion: Yet thy

first and chief - - est du - - ty thou hast for - sa - - ken, and thou art

fall - en from thy high es - tate: Re - pent thee of thy sin! re -

pp

- pent! and re - turn to thy first work; be thou faith - ful un - to

f *dim.* *mf* *dim.*

death, and I will give thee, and I . . will give thee a crown of

E CHORUS. *Allegro moderato.* $\text{♩} = 84.$

Praise his aw - ful name, Praise his aw - ful name, who was, and

Praise his aw - ful name, Praise his aw - ful name, who was, and

Praise his aw - ful name, Praise his aw - ful name, who was, and

Praise his aw - ful name, Praise his aw - ful name, who was, and

life,

is, and is to come: Praise to him who giv - eth im - mor -

is, and is to come: Praise to him who giv - eth im - mor -

is, and is to come: Praise to him who giv - eth im - mor -

is, and is to come: Praise to him who giv - eth im - mor -

- ta - li - ty: All glo - ry and ma-jes-ty sur - round his

- ta - li - ty: All glo - ry and ma-jes-ty sur - round his

- ta - li - ty: All glo - ry and ma-jes-ty sur - round his

- ta - li - ty: All glo - ry and ma-jes-ty sur - round his

He a-lone is

He a-lone is migh - ty, and he a -

throne; He a-lone is migh - ty, a-lone is

throne; He a-lone is migh - ty, a - lone . . . is migh - - -

mighty, a-lone, and He . . . a-lone is great, He a-lone is
 - lone, and He . . . a-lone is great, a-lone is migh-ty, a-lone is
 migh-ty, and He . . . a-lone is great, a-lone is migh-ty, a-lone is
 - ty, and He a-lone, . . a-lone is great, a-lone

migh-ty, and he, and he a-lone is great: Praise, praise, glo-ry to
 migh-ty, he a-lone is great: Praise, praise, glo-ry to
 migh-ty, he a-lone is great: Praise, praise, glo-ry to
 and he a-lone is great: Praise, praise, glo-ry to

God. Praise his aw-ful name, who was, and is, and is to
 God. Praise his aw-ful name, who was, and is, and is to
 God, Praise his aw-ful name, who was, and is, and is to
 God, Praise his aw-ful name, who was, and is, and is to

come, Praise to him who giv - eth im - mor - ta - li -

come, Praise to him who giv - eth im - mor - ta - li -

come, Praise to him who giv - eth im - mor - ta - li -

come, Praise to him who giv - eth im - mor - ta - li -

ty: All glo - ry and ma-jes-ty sur - round his throne,

ty: All glo - ry and ma-jes-ty sur - round his throne,

ty: All glo - ry and ma-jes-ty sur - round his throne,

ty: All glo - ry and ma-jes-ty sur - round his throne,

Wor - ship and a - dore . . him, wor - ship and a - dore him, and

Wor - ship and a - dore, a - dore him, and

Wor - ship and a - dore him, and a - dore him,

Wor - ship and a - dore, a - dore him,

8ves.

... a - dore him : Praise, glo - ry to God :

... a - dore him : Praise, glo - ry to God :

and a-dore him : Praise, glo - ry to God :

and a-dore him. Praise, glo - ry to God :

Praise, glo - - ry to him, he that was, he that is, and

Praise, glo - - ry to him, to him,

Praise, glo - - ry to him, he that was, he that is, and

Praise, glo - - ry to him, to him,

is . . to come : praise him ! praise him !

praise to him : praise him ! praise him !

is to come : praise him ! praise him !

praise him ! praise him ! praise him !

No. 3.

AIR AND RECIT.—COME UP HITHER.

BASS VOICE.

ACCOMP.
♩ = 50.

Andante maestoso. *cres.* *f*

fz *fz* *fz*

Come up hi - ther, and I will

shew thee what shall be here - af - ter:

dim.

TENOR SOLO.

And lo! a throne was set in Heav'n, and on the throne One stood!

pp

The musical score is written for Bass Voice, Accompaniment (piano), and Tenor Solo. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante maestoso.' with a quarter note equal to 50 beats. The score is divided into three systems. The first system shows the beginning of the piece with a piano introduction. The second system contains the vocal entry 'Come up hi - ther, and I will' with piano accompaniment. The third system continues the vocal line 'shew thee what shall be here - af - ter:' and includes a 'TENOR SOLO' section with the lyrics 'And lo! a throne was set in Heav'n, and on the throne One stood!'. Dynamics include piano (p), forte (f), fortissimo (fz), and pianissimo (pp). The piece concludes with a final chord in the piano accompaniment.

RECIT.

And a rain - bow was round a - bout the throne; and the El - ders knelt be - fore the

throne, clad in white rai - ment, and on their heads were crowns of gold; and from the

throne came thund'ings and lightnings, and voi - ces cry - ing, day and night,

f *p*

Segue Adagio

No. 4.

AIR AND CHORUS.—HOLY, HOLY, HOLY.

Adagio. $\text{♩} = 69$.TENOR
VOICE.

Ho - ly, Ho - ly, Ho - ly Lord God of

pp

ACCOMP.

Hosts! God Al - migh - ty, who wast, and who art, and art to come!

cres. *dim.* *cres.* *dim.* *pp*

CHORUS. (*Voices only*).

TREBLE
Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al -

ALTO
Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al -

**TENOR,
8ve lower.)**
Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al -

BASS.
Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al -

ACCOMP.

- - migh - ty, who wast, and who art, and art to come. Ho - ly,
 - - migh - ty, who wast, and who art, and art to come. Ho - ly,
 - - migh - ty, who wast, and who art, and art to come. Ho - ly,
 - - migh - ty, who wast, and who art, and art to come. Ho - ly,
 Cornet.

Ho - ly Lord God of Hosts! God Al - migh - - ty!

Ho - ly Lord God of Hosts! God Al - migh - - ty!

Ho - ly Lord God of . . Hosts! God Al - migh - - ty!

Ho - ly Lord God of Hosts! God Al - migh - - ty!

Corni.

No. 5.

RECIT.- -BEHOLD THE LAMB THAT WAS SLAIN!

a tempo. ♩ = 80.SOPRANO
VOICE.

Behold the Lamb that was slain!

ACCOMP.

*Con sordini.**Poco adagio.**fp**fp*

fz *pp* *f* *dim.*

p *fz* *p*

Poco a poco ritard. e morendo.

pp

No. 6.—TENOR.

Weep no more,

Weep not!

Behold He that

a tempo.

di - ed is ri - sen, and hath con - - quer'd Death and

cres. *f*

Hell.

dim. *p*

dim. *pp*

No. 7.—TREBLE.

And the El - ders fell down be - fore the Lamb, with their

Senza sordini. p

Harps, and gold - en Urns burning o - dours, sing - ing this song of praise.

No. 8.

SOLO AND CHORUS.—ALL GLORY TO THE LAMB THAT DIED.

Andante. ♩ = 84.TREBLE
VOICE.

ACCOMP.

All
 glo - ry to the Lamb that died, ex - alt - ed now at God's right
 hand, . . in bless - ing, in wis - dom, in ho - nour and
 praise, for e - - ver.
 CHORUS. TREBLE. *pp* *A* *fz*
 All glo - ry to the Lamb that died, ex - alt - ed now at
 ALTO. *pp* *fz*
 All glo - ry to the Lamb that died, ex - alt - ed now at
 TENOR, (8ve. lower.) *pp* *fz*
 All glo - ry to the Lamb that died, ex - alt - ed now at
 BASS. *pp* *fz*
 All glo - ry to the Lamb that died, ex - alt - ed now at
f *dim.* *p* *pp* *fz*

God's right hand, . . in bless - ing, and wis - dom, and ho - nour, and

God's right hand, . . in bless - ing, and wis - dom, and ho - nour, and

God's right hand, . . in bless - ing, and wis - dom, and ho - nour, and

God's right hand, . . in bless - ing, and wis - dom, and ho - nour, and

All glo - ry to the Lamb, ex - alt - ed now at God's . .

praise, for e - ver: All glo - ry to the Lamb, ex - alt - ed now at

praise, for e - ver: All glo - ry to the Lamb, ex - alt - ed now at

praise, for e - ver; All glo - ry to the Lamb, ex - alt - ed now at

praise, for e - ver; All glo - ry to the Lamb, ex - alt - ed now at

... right hand, in bless - ing, in wis - dom, in ho - nour and

God's right hand, in bless - ing, in wis - dom, in ho - nour and

God's right hand, in bless - ing, in wis - dom, in ho - nour and

God's right hand, in bless - ing, in wis - dom, in ho - nour and

God's right hand, in bless - ing, in wis - dom, in ho - nour and

mf *p* *p* *f*

praise, for e - - - ver.

praise, for e - - - ver.

praise, for e - - - ver.

praise, for e - - - ver.

praise, for e - - - ver.

dim. *p* *f* *p*

No. 9.

RECIT.—AND EVERY CREATURE.

Andante.

TENOR VOICE.

And ev' - ry creature that is in hea-ven, and on the

ACCOMP.

Andante. p

earth, and un - der the earth, and in the sea, cried a - loud, and said:

No. 10. SOLO AND CHORUS.—BLESSING, HONOUR, GLORY, AND POWER.

Allegro Moderato. ♩ = 88.

TENOR.

Bless - - ing, ho - - nour, glo - ry, and

pp

fz

pow'r, be un - to Him that sit-teth up - on the throne, and

to the Lamb for e - ver.

CHORUS.

pp Bless - - - ing, *cres.* ho - - - nour, *f* glo - ry, and

pp Bless - - - ing, *cres.* ho - - - nour, *f* glo - ry, and

pp Bless - - - ing, *cres.* ho - - - nour, *f* glo - ry, and

pp Bless - - - ing, *cres.* ho - - - nour, *f* glo - ry, and

pp *A* *cres.* *f*

pow'r, be un - to Him that sit - teth up - on the throne, and un -

pow'r, be un - to Him that sit - teth up - on the throne, and un -

pow'r, be un - to Him that sit - teth up - on the throne, and un -

pow'r, be un - to Him that sit - teth up - on the throne, and un -

to the Lamb, *p* for e - ver:

to the Lamb, *p* for e - - ver:

to the Lamb, *p* for e - - ver:

to the Lamb, *p* for e - - ver:

B

Blessing and honour, glo - ry and pow'r, be

Blessing and honour, glo-ry, pow'r, be un-to Him that sitteth up-on the

B

Bless-ing and ho-nour, glo-ry, . .

Blessing and ho-nour, glo-ry, pow'r, be un-to Him, be

un-to Him that sit - - teth up-on the throne. Bless-ing,

throne, and un - - to the Lamb, for e - - - ver.

. . . pow'r, be un-to Him . . . that sit-teth up-on the

un-to Him, Bless-ing and ho-nour, and ho-nour, bless-ing and

ho-nour, glo - - - ry and pow'r, be un-to Him that

Blessing and honour, glo-ry, pow'r, . . be un-to

throne. Bless-ing and ho-nour, glo - ry, pow'r, be
 ho - nour, glo - ry, pow'r, be un - to Him that sit-teth up-on the
 sit - teth up-on the throne, up - on the throne. Blessing and
 Him, bless-ing, ho-nour, glo - ry, pow'r, be un - to Him that sit-teth up -

un - to Him that sit-teth up-on the throne. Blessing and
 throne. Blessing and ho - nour, glo - ry, pow'r, be
 ho-nour, glo - ry, pow'r, be un - to Him, and un - - to the
 - - on the throne, and un - to the Lamb, and un - to the

ho - nour, glo - ry, . be un - to Him, *dim.* be un - - to
 un - to Him, be un - to Him, . . be un - - - to
 Lamb. Blessing and ho-nour, glo - ry, *dim.* pow'r, be un - to
 Lamb.

C *ff* *fz*

Him: Bless-ing and ho-nour, glo - ry, pow'r, be un - to

Him: Bless-ing and ho-nour, glo - ry and pow'r, be un - to

Him: Bless-ing and ho-nour, glo - ry and pow'r, be un - to

Bless-ing and ho-nour, glo - ry and pow'r, be un - to

cres. *C* *ff* *fz*

cres.

dim.

Him, and un - to . . the Lamb: Bless-ing and

dim. *f*

Him, and un - to the Lamb: Bless-ing and ho - -

dim. *f*

Him, and un - to the Lamb: Bless-ing and ho-nour, glo - ry,

f

Him, Bless-ing and ho-nour, glo - ry, pow'r, . .

dim. *f*

8va.

dim. *p*

ho - nour to Him that sit - teth up - on the throne, and un - to . the

dim. *p*

nour to Him that sit - teth up - on the throne, and un - to . . the

dim. *p*

pow'r, to Him that sit - teth up - on the throne, and un - to the

dim. *p*

to Him that sit - teth up - on the throne, and un - to the

dim. *p*

TENOR SOLO.

Bless - - - ing, ho - - - nour,

Lamb. Bless - - - ing, ho - - - .

Lamb. Bless - - - ing, ho - - - .

Lamb. Bless - - - ing, no - - - .

Lamb. Bless - - - ing, ho - - - .

glo - ry, and pow'r, be un - to Him that sit - teth up - on the

- - - nour.

- - - nour.

- - - nour.

- - - nour.

D
 throne, and un - - to the Lamb.
 f
 Bless - - ing, ho - - -
 f
 Bless - ing, ho - - - nour,
 f
 Bless - ing, ho - - - nour,
 f
 Bless - ing, ho - - - nour,
 D
 f

- - nour, glo - - - ry, and pow'r, be un - to Him for e - - -
 glo - - ry, and pow'r, and pow'r, be un - to Him for e - - -
 glo - - ry, and pow'r, and pow'r, be un - to Him for e - - -
 glo - - ry, and pow'r, and pow'r, be un - to Him for e - - -

- - - ver. Bless - - - ing,
 - - ver Bless - - - ing, Bless - - - ing,
 - - er. Bless - - - ing, Bless - - - ing,
 - - ver. Bless - - - ing, Bless - - - ing,

- - ing, ho - - - nour to Him. . .
 Bless - - - ing be to Him for e - - - ver. .
 Bless - - - ing be to Him for e - - - ver. .
 Bless - - - ing be to Him for e - - - ver. .
 Bless - - - ing be to Him for e - - - ver. .

No. 11.

RECIT.—AND LO! A MIGHTY HOST.

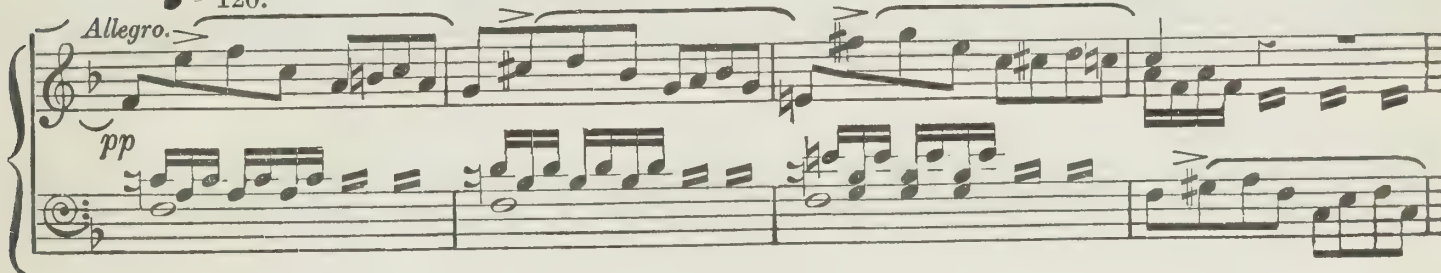
ANDANTE

♩ = 72.

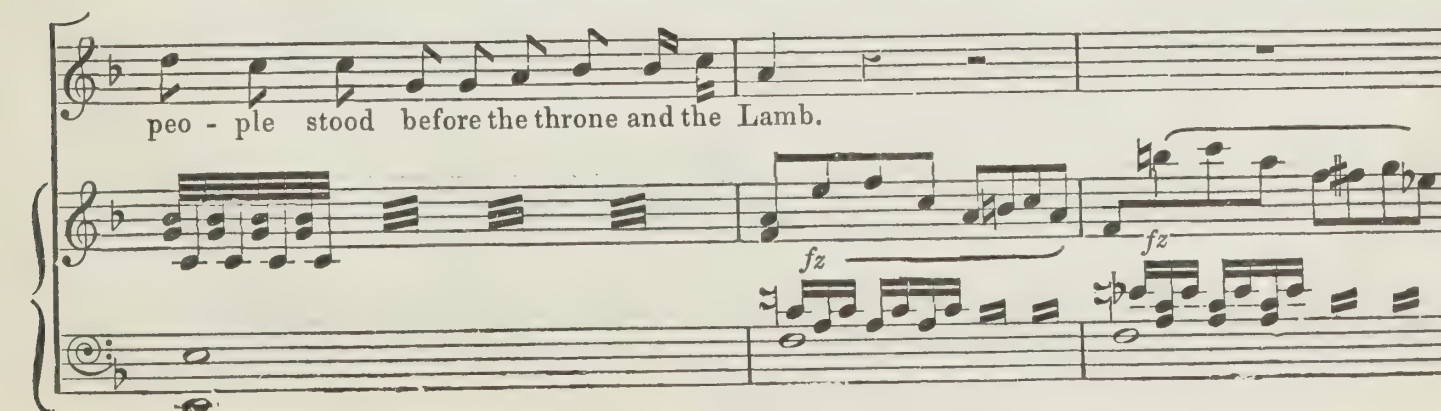
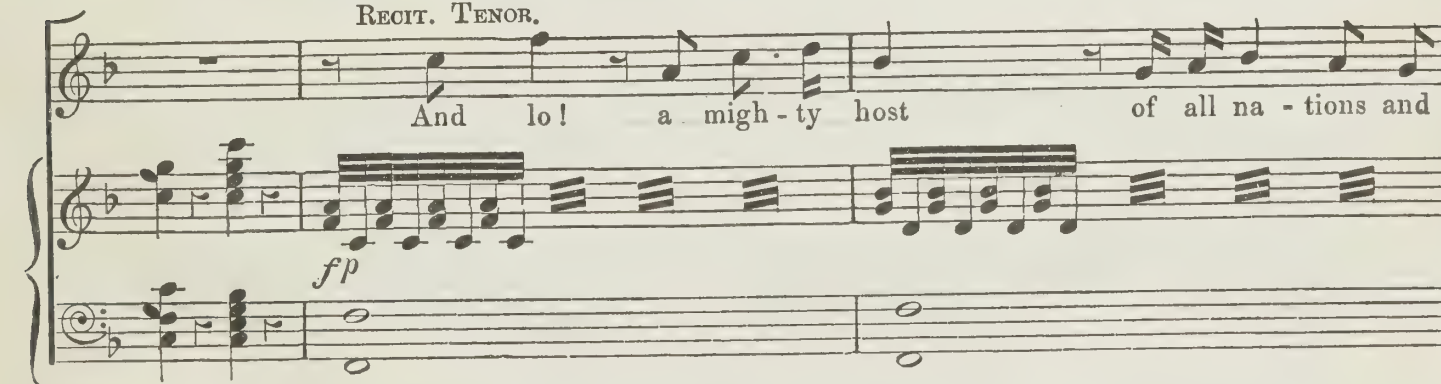


♩ = 120.

Allegro.



RECIT. TENOR.



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes 'fz' (forzando) markings.

Second system of musical notation, including the lyrics: "Of spotless white was ev'ry garment, in ev'ry hand a palm was borne." The piano part includes 'fz' (forzando) markings.

Third system of musical notation, featuring piano accompaniment with 'fz' (forzando) markings.

Fourth system of musical notation, featuring piano accompaniment with 'fz' (forzando) markings.

Fifth system of musical notation, including the lyrics: "They fell before the throne of". The piano part includes 'pp' (pianissimo) and 'p' (piano) markings.

Andante maestoso. ♩ = 50.

TREBLE SOLO

God with ho - ly fear. These, who

pass'd thro' heavy tri - bu - la - tion, have washed their robes, and made them white in the blood of the

A tempo.

Lamb: They stand be - fore God's throne, and serve him day and

A tempo.

RECIT.

night. And the Lamb shall lead them to fountains of liv - ing wa - ters, and God shall

pp

A tempo.

wipe a-way all tears, . shall wipe . . all tears from their

SOLI AND CHORUS.—LORD GOD OF HEAVEN AND EARTH.

SOLI. *Larghetto.* ♩ = 72.

TREBLE. eyes. Yes,

ALTO.

TENOR.
(8ve lower.)

BASS.

CHORUS.

TREBLE. Lord God of Heav'n and Earth, we a - dore . . . thee,

ALTO. God of Heav'n and Earth, we a-dore thee,

TENOR,
(8ve lower.) Lord God of Heav'n and Earth, we a - dore thee,

BASS. God of Heav'n and Earth, we a-dore thee,

ACCOMP.

ev' - ry tear and ev' - ry sor - row he shall wipe a - way from their

The Lord shall wipe a - way, a - way from their

eyes,
Yes ev' - ry tear and ev' - ry sor - row he shall wipe a - way
eyes,
The Lord shall wipe, shall wipe a - way

A
Yes, ev' - ry
from their eyes.
Yes, ev' - ry
Yes, ev' - ry
Yes, ev' - ry
from their eyes.
Bless - ing and pow'r be thine, our Re - deem - - er!
Bless - ing be thine, our Redeem - er!
Bless - ing and pow'r be thine, our Re - deem - - er!
Bless - ing be thine, our Redeem - er!
A
Corno.

tear and ev' - ry sor - row He shall wipe a - way from their eyes, Nor
 tear and ev' - ry sor - row He shall wipe a - way from their eyes,
 tear and ev' - ry sor - row He shall wipe a - way from their eyes,
 tear and ev' - ry sor - row He shall wipe a - way from their eyes,

sin nor death, nor pain nor sor - row shall there, . .
 Nor death, nor pain nor sor - row shall there be
 shall there be
 Nor sin nor death shall there be

p

dim.
... shall there be known.

dim.
known, shall there be known.

dim.
known, shall there be known.

dim.
known, shall there be known.

Thou art . . . the Lord our God, and

Thou art our God, and

Thou art the Lord our God, and

Thou art our God, and we

mf *dim.* *p* *f*

dim. *pp*
He is our God, and we are his

dim. *pp*
He is our God, and we are his

dim. *pp*
He is our God, and we are his

dim. *pp*
He is our God, and we are his

we . . are thy peo - ple, thy peo - - ple:

we . . are thy peo - ple, thy peo - - ple:

we are thy peo - - - - ple:

are thy peo - ple, thy peo - ple:

p *dim.*

C

peo - ple. No sin is there,

peo - ple. No sin is there,

peo - ple. No sin is there,

peo - ple. No sin is there,

Hail, our Re-deem - er, Hail! Hail, our Re -

Hail, our Redeem - er!

Hail, our Re-deem - er, Hail! Hail, our Re -

Hail, our Redeem - er!

C

8va bassa.

nor . . death, nor . . sor - row:

nor . . death, nor . . sor - row:

nor . . death, nor . . sor - row:

nor death, nor sor - row:

- deem - er, hail! Thou art our God, and

Hail, our Redeem - er! Thou art our God, and

- deem - er, hail! Thou art our God, and

Hail, our Redeem - er! Thou art our God, and

pp

8va bassa.

D

He is our God, and we are his peo - - ple:

He is our God, and we are his peo - - ple:

He is our God, and we are his peo - - ple:

He is our God, and we are his peo - - ple:

we are thy peo - ple:

thy

we are thy peo - ple:

thy

we are thy peo - ple:

thy

we are thy peo - ple:

thy

He is our God, and we are his peo - ple:

He is our God, and we are his peo - ple:

He is our God, and we are his peo - ple:

He is our God, and we are his peo - ple:

peo - ple:

Hail! our Re -

peo - ple:

Hail! our Re -

peo - ple: Hail! our Redeem-er, hail!

Hail! our Re -

peo - - ple: Hail! our Redeem-er, hail!

Hail! our Re -

Hail, our Re - deem - - - er, Hail! *cres.*
 Hail, our Re - deem - - - er, Hail! *cres.*
 Hail, our Re - deem - - - er, Hail! *cres.*
 Hail, our Re - deem - - - er, Hail! *cres.*
 - - deem - - - er, Hail! Hail! *cres.*
 - - deem - - - er, Hail! Hail! *cres.*
 - - deem - - - er, Hail, our Re-deem - - - er, Hail! Hail! *cres.*
 - - deem - - - er, our Re-deem - - - er, Hail! Hail! *cres.*

trem. Sva bassa

Hail!
 Hail!
 Hail!
 Hail!
 our Re - deem - - - er. *dim.*
 our Re - deem - - - er. *dim.*
 our Re - deem - - - er. *dim.*
 our Re - deem - - - er. *dim.*
 our Re - deem - - - er. *dim.*

f *dim.* *pp* *pp*

Sva bassa END OF THE FIRST PART.

PART THE SECOND.

No. 13.

SYMPHONY.

ALLEGRO.
♩ = 116.

f *p* *f* *p* *p* *cres.* *Af* *f*

Tremolo.

This musical score is for the 'The Swan' movement from the Suite for Piano and Violin by Camille Saint-Saëns. It is written for a piano and a violin. The piano part is in the lower register, featuring a series of chords and a melodic line that moves from a low, sustained position to a more active, higher position. The violin part is in the upper register, featuring a series of chords and a melodic line that moves from a low, sustained position to a more active, higher position. The score is written in a single system, with the piano part on the left and the violin part on the right. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with a piano (p) dynamic and a forte (f) dynamic. The tempo is marked 'Allegretto'.

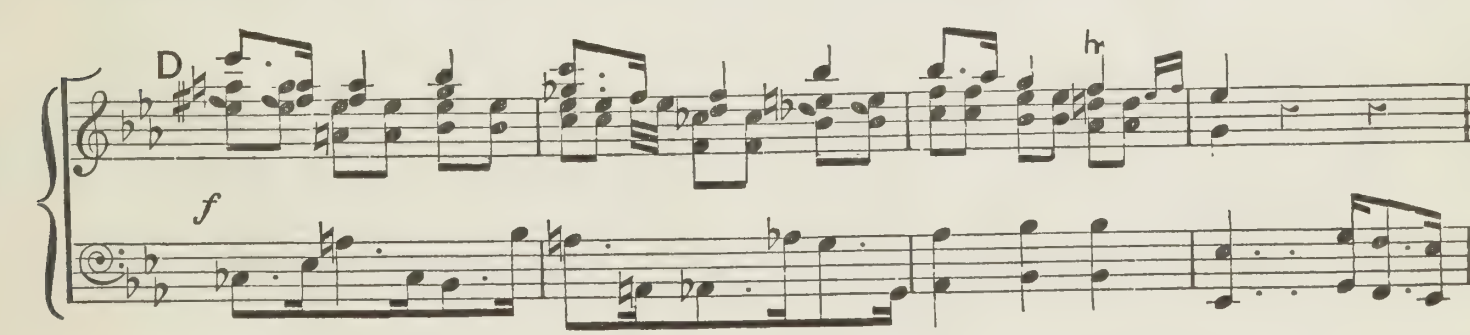
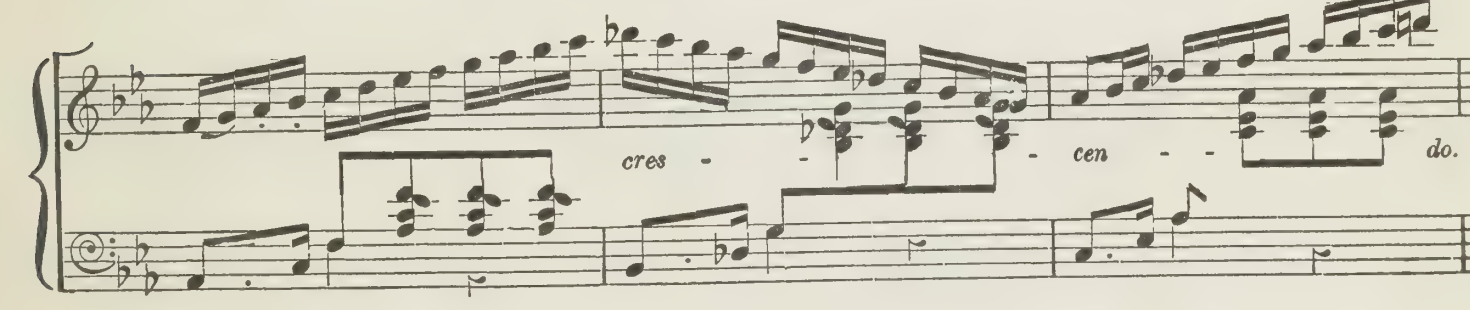
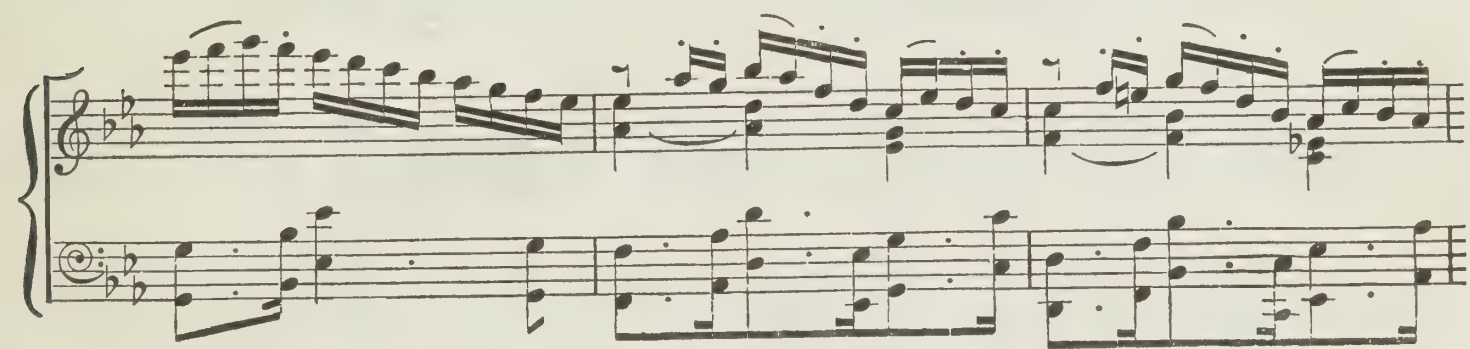
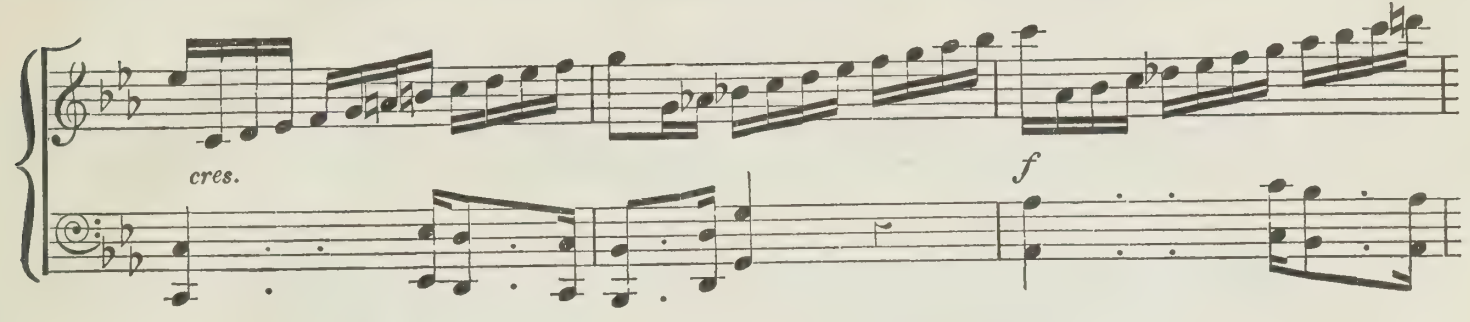
Musical score for "L'Allegretto" by Franz Schubert, measures 1-8. The score is in 3/4 time, key of B-flat major, and features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The piece is marked "L'Allegretto" and "Moderato".

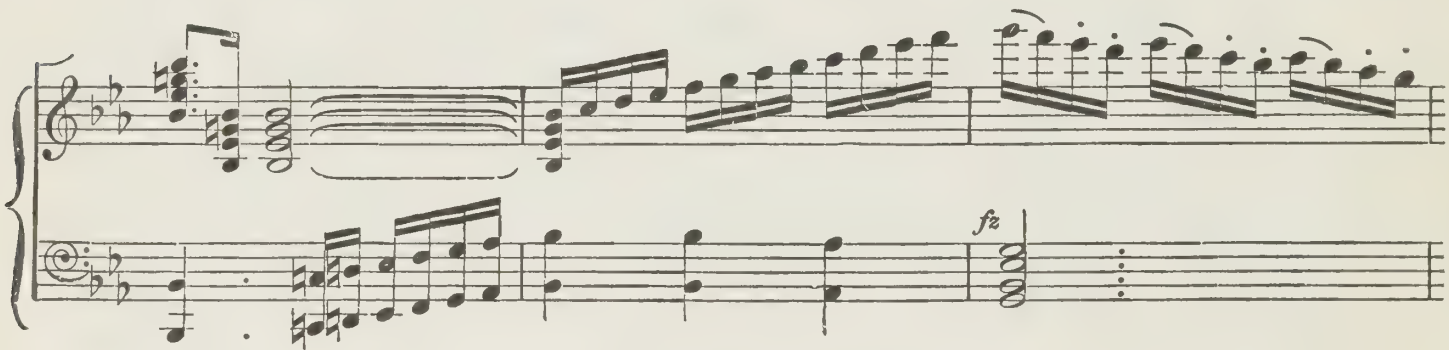
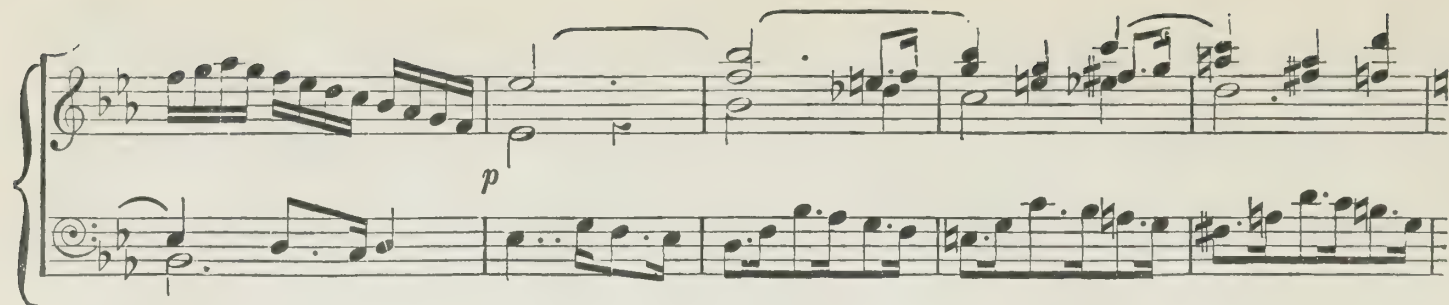
A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part begins with a *p* (piano) dynamic marking. The score includes a vocal melody with lyrics and a piano accompaniment with various musical notations such as notes, rests, and fingerings.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody in the left hand and a harmonic accompaniment in the right hand. The voice part is in the upper register, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is written in a traditional, handwritten style.

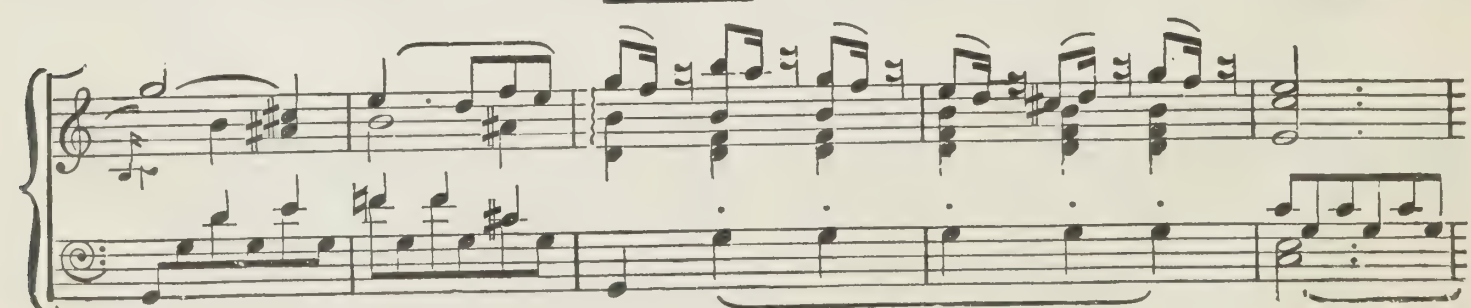
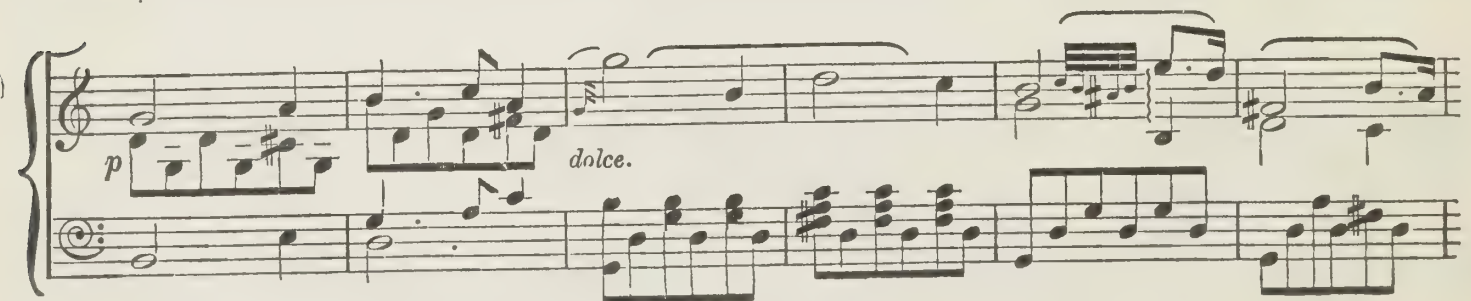
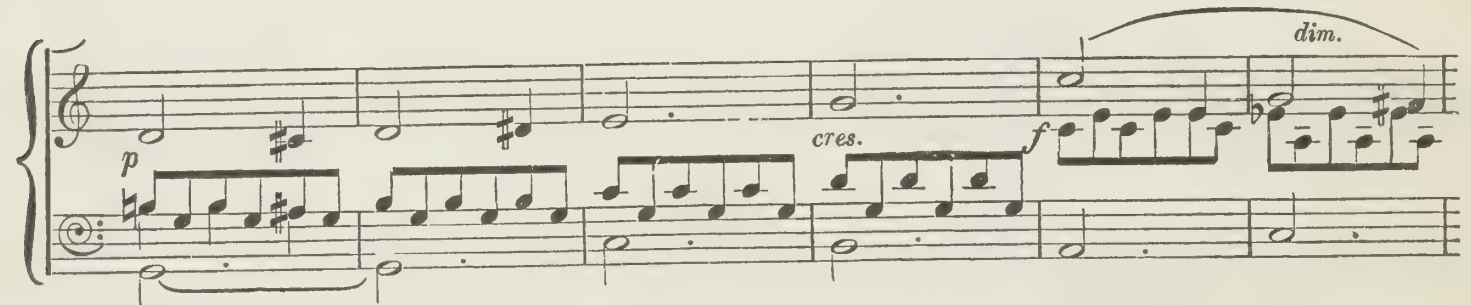
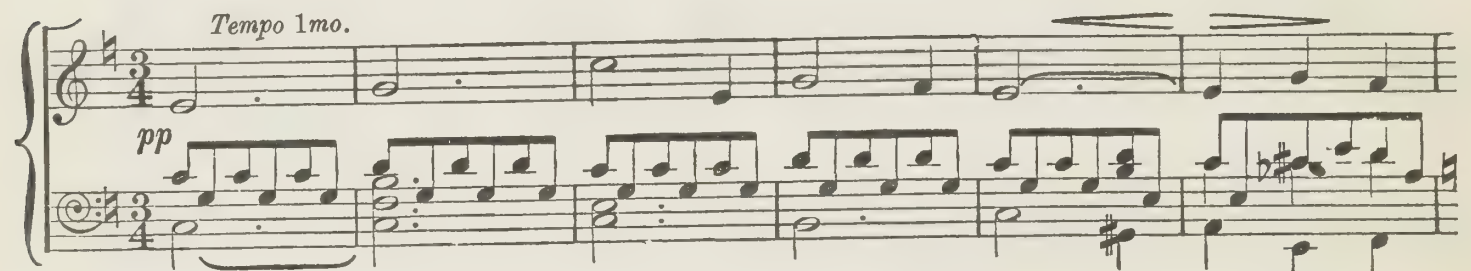
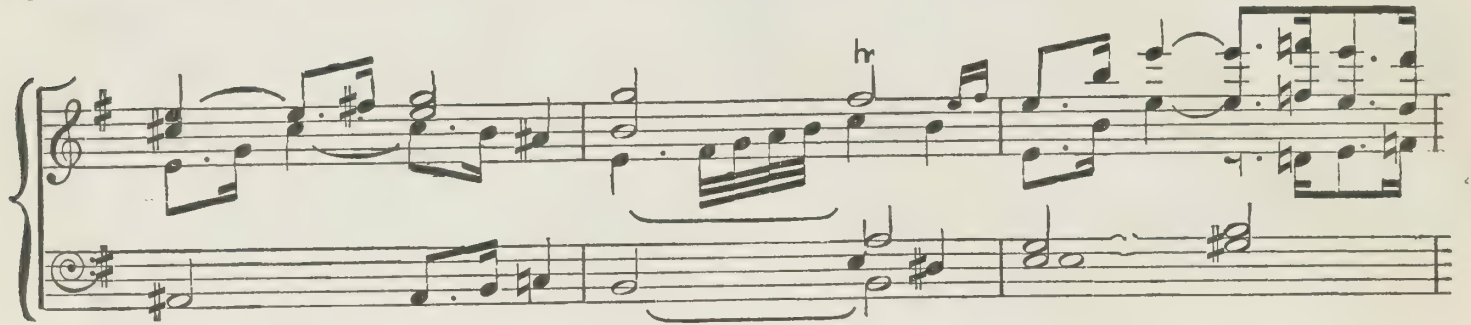
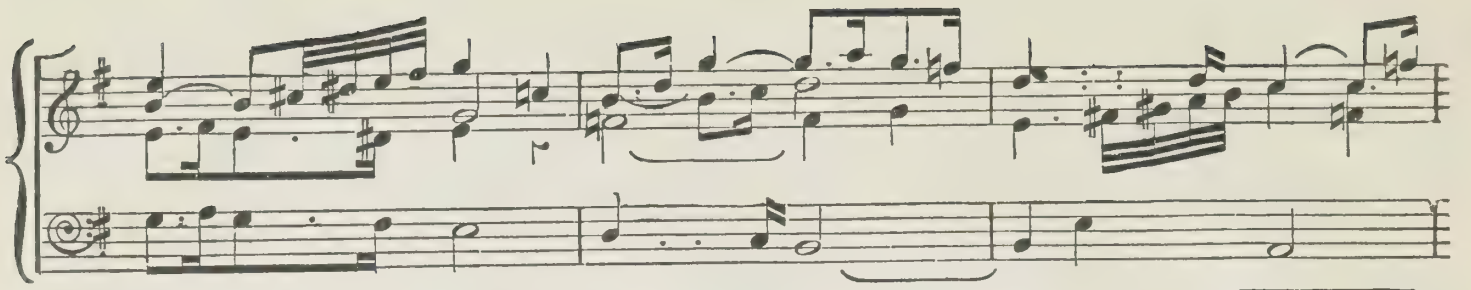
A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody with a wavy line indicating a trill or a similar ornament. The piano accompaniment includes a prominent bass line with a wavy line and a treble line with a wavy line. The score is written in a traditional, handwritten style.





Andante Grave. ♩ = 56.

The musical score consists of seven systems of grand staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante Grave' with a note indicating a tempo of 56 beats per minute. The first system includes a forte dynamic marking 'f'. The second system features a triplet of eighth notes in the bass staff and a half rest in the treble staff. The third system includes a piano dynamic marking 'p' in the treble staff. The fourth system continues the melodic and harmonic development. The fifth system shows a change in the bass line. The sixth system includes a 'G' marking above the treble staff, possibly indicating a section or a specific note. The seventh system concludes the page with a final cadence. The notation is detailed, with many beamed notes and accidentals.



Musical notation for piano, consisting of seven systems of grand staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece concludes with a double bar line and repeat dots.

Dynamics and markings visible in the score include:

- cres.* (crescendo) in the third system.
- f* (forte) in the fourth system.
- dim.* (diminuendo) and *p* (piano) in the fifth system.
- cres* and *cen* (crescendo) in the sixth system.
- f* (forte) in the seventh system.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots.

This page contains seven systems of musical notation for piano, arranged in two columns. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system shows a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *ff* (fortissimo) is present.
- System 2:** The second system continues the melodic development in the right hand, with the left hand providing harmonic support. A dynamic marking of *ff* is also present.
- System 3:** The third system features a more melodic right hand and a rhythmic left hand. A dynamic marking of *p* (piano) is present.
- System 4:** The fourth system shows a more complex melodic line in the right hand and a rhythmic left hand. A dynamic marking of *ff* is present.
- System 5:** The fifth system continues the melodic development in the right hand, with the left hand providing harmonic support. A dynamic marking of *ff* is present.
- System 6:** The sixth system features a more melodic right hand and a rhythmic left hand. A dynamic marking of *ff* is present.
- System 7:** The seventh system shows a more complex melodic line in the right hand and a rhythmic left hand. A dynamic marking of *ff* is present.

This page contains seven systems of musical notation for piano, written in a minor key (three flats). The notation includes various dynamics and performance markings:

- System 1:** Starts with a *pp* (pianissimo) marking.
- System 2:** Features the markings *Stringendo.* and *cres.* (crescendo).
- System 3:** Includes a *f* (forte) marking and a *L* (ritardando) marking.
- System 4:** Includes a *fz* (forzando) marking.
- System 5:** Includes three *fz* (forzando) markings.
- System 6:** Includes a *dim.* (diminuendo) marking and two *p* (piano) markings.
- System 7:** Includes a triplet marking (*3*) over a group of notes.

No. 14.

AIR.—THUS SAITH THE LORD.

Andante Grave.

BASS VOICE.

ACCOMP.

$\text{♩} = 50.$

Thus saith the Lord: "The end is near, and all the winds of

heav'n pro - claim its com - ing. Pre - pare to meet thy God!

I will re - ward thee ev'n as thy works have been, and judge thee

as thou hast de - serv - - ed. To me is ev' - ry ac - tion

known, each se - cret thought is un - veil - ed be - fore

p *cres.* *f*

me."

dim. *p*

Allegro molto. ♩ = 84.

ppp

cres.

Piano introduction for the first system. The right hand features a rapid ascending and descending scale in G major. The left hand provides harmonic support with chords and single notes. Dynamics include *fp* (fortissimo piano) and *p* (piano).

RECIT.

The day of wrath is near, Th' Almighty

Vocal and piano accompaniment for the first vocal line. The vocal line is in G major. The piano accompaniment consists of chords and single notes. Dynamics include *p* (piano) and *fz* (forzando).

shall re-veal his pow'r!

Vocal and piano accompaniment for the second vocal line. The vocal line continues the melody. The piano accompaniment includes a *sf* (sforzando) dynamic marking.

Piano accompaniment for the third system. The right hand features a rapid ascending and descending scale in G major. The left hand provides harmonic support with chords and single notes. Dynamics include *f* (fortissimo).

Piano accompaniment for the fourth system. The right hand features a rapid ascending and descending scale in G major. The left hand provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *fz* (forzando).

p *pp* *fz*

morendo.

RECIT.

The Reap-er's song is si - lent in the field, and the Shepherd's voice on the

fp

mountain.

pp *p*

The val - leys then shall shake with

fear; with dread the hills shall trem-ble.

p *fz*

a tempo.

It comes, the day of ter - - - ror

cres.

RECIT.

comes! The

f

Allegro moderato. ♩ = 92.

aw - ful morn - ing dawns.

f p fz

fp fz fp

Piano introduction featuring triplets in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of sixteenth notes. Dynamic markings include *fp* (fortissimo piano), *cres.* (crescendo), and *f* (forte).

RECIT.

Thy mighty arm, O God, is up - lift - ed, Thou shalt shake the earth and

fp

a tempo.

heavens! They shall shri - vel as a scroll,

3 3 3

when Thou in wrath ap - pear - est.

cres.

RECIT.

For men shall cast a - way their sil-ver, and count their gold as

f *fp*

a tempo

dross; it shall not save in the great and aw - ful day. Where is

pp

now . . . the mon - arch's might, where all his splen - dour?

where the dreams of earth-ly great - ness?

RECIT.

The princes of the earth shall cast their crowns be - fore Thee, and all the

pow'r of the migh-ty shall fail, when Thou, O Lord, shall come to judge the world.

No 15.

DUET.—FORSAKE ME NOT IN THIS DREAD HOUR.

Larghetto. ♩ = 76.

TREBLE.

TENOR.
(8ve. lower.)

ACCOMP

For - sake me

not in this dread hour, O God most mer - ci - ful ! Thou art my

hope, Thou art my hope, O Lord, give

ear un - to my pray'r.

For - sake me

Detailed description: This is a musical score for a duet. It features three staves: Treble, Tenor (8ve. lower.), and Accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Larghetto' with a quarter note equal to 76 beats. The lyrics are: 'For - sake me not in this dread hour, O God most mer - ci - ful ! Thou art my hope, Thou art my hope, O Lord, give ear un - to my pray'r. For - sake me'. The score is divided into four systems. The first system shows the beginning of the piece. The second system continues the melody. The third system continues the melody. The fourth system concludes the piece. The accompaniment consists of a piano and a bass line.

not in this dread hour, O God most mer - ci - ful, Thou art my

hope, Thou art my hope, O Lord give

ear un - - to my pray'r.

spare thy ser - - - vant, O spare thy ser - - -
O spare thy ser - - - vant, O

- vant, and cast him not, O cast him not a -
 spare thy ser - - - vant, and . . . cast . . . him not a -

- way, O spare thy ser - vant, cast him not a - way :
 - way, O spare thy ser - vant, cast him not a - way : If

f *dim.*

If thou forsake me, whi - ther shall I
 thou for-sake me, whi - ther shall I

cres.

flee? No friend is nigh, no arm to save, but on - ly
 flee? No friend is nigh, no arm to save, but on - ly

f *dim.* *pp*

Thou, but on - ly Thou, Al-migh-ty Lord of hosts.

Thou, but on - ly Thou, Al-migh-ty Lord of hosts.

For - sake . . . me

fz not in this dread hour, O God most mer - ci - ful, Thou art my

hope, Thou art my hope, O Lord, give

Thou art my hope, Thou art my hope, O . . .

ear un - - to . . . my prayer. O

Lord, give ear un - to my prayer,

fz *hr* *p*

spare thy ser - - - vant, O spare thy ser - - -

O spare thy ser - - - vant, and

- vant, and . . . cast . . . him not a - way, O spare thy

. . . . cast him not a - way, O spare thy

cres.

ser-vant, cast him not a - way: If

ser-vant, cast him not a - way: If Thou for-sake me,

f *p*

thou for - sake me whi - ther shall I flee? In *p*

whi - ther shall I flee? In *p*

cres. *dim.* *f*

thee, O Lord, in thee, O Lord, I trust, in thee, O

thee, O Lord, in thee, O Lord, I trust, in thee, O

pp

Lord, I trust a - lone, in thee, in thee a - lone, in thee a - lone, O

Lord, I trust a - lone, in thee, in thee a - lone, in thee a - lone, O

p *cres.* *cres.*

dim. Lord, in thee a - lone I trust, a - lone in thee.

dim. Lord, in thee a - lone I trust, a - lone in thee.

dim. *p*

morendo. *

f

* When the Duet is sung separately, finish on this chord.

No. 16.

CHORUS.—IF WITH YOUR WHOLE HEARTS.

ANDANTE
GRAVE.
♩ = 56.

TREBLE.

"If with your whole hearts ye hum - bly

ALTO.

"If with your whole hearts ye hum - bly

TENOR (8ve. lower.)

"If with your whole hearts ye hum - bly

BASS.

"If with your whole hearts ye hum - bly

seek me, I will be found . of

seek me, I will be found . . of

seek me, I will be found . . of

seek me, I will be found . . of

you," saith the Lord.

you," saith the Lord.

you," saith the Lord.

you," saith the Lord.

A

"And if ye re-turn to me sin-cere-ly,

"And if ye re-turn to me sin-cere-ly,

"And if ye re-turn to me sin-cere-ly,

"And if ye re-turn to me sin-cere-ly,

8ves.

I will re-ceive you from all the ends of the

I will re-ceive you from all the ends of the

I will re-ceive you from all the ends of the

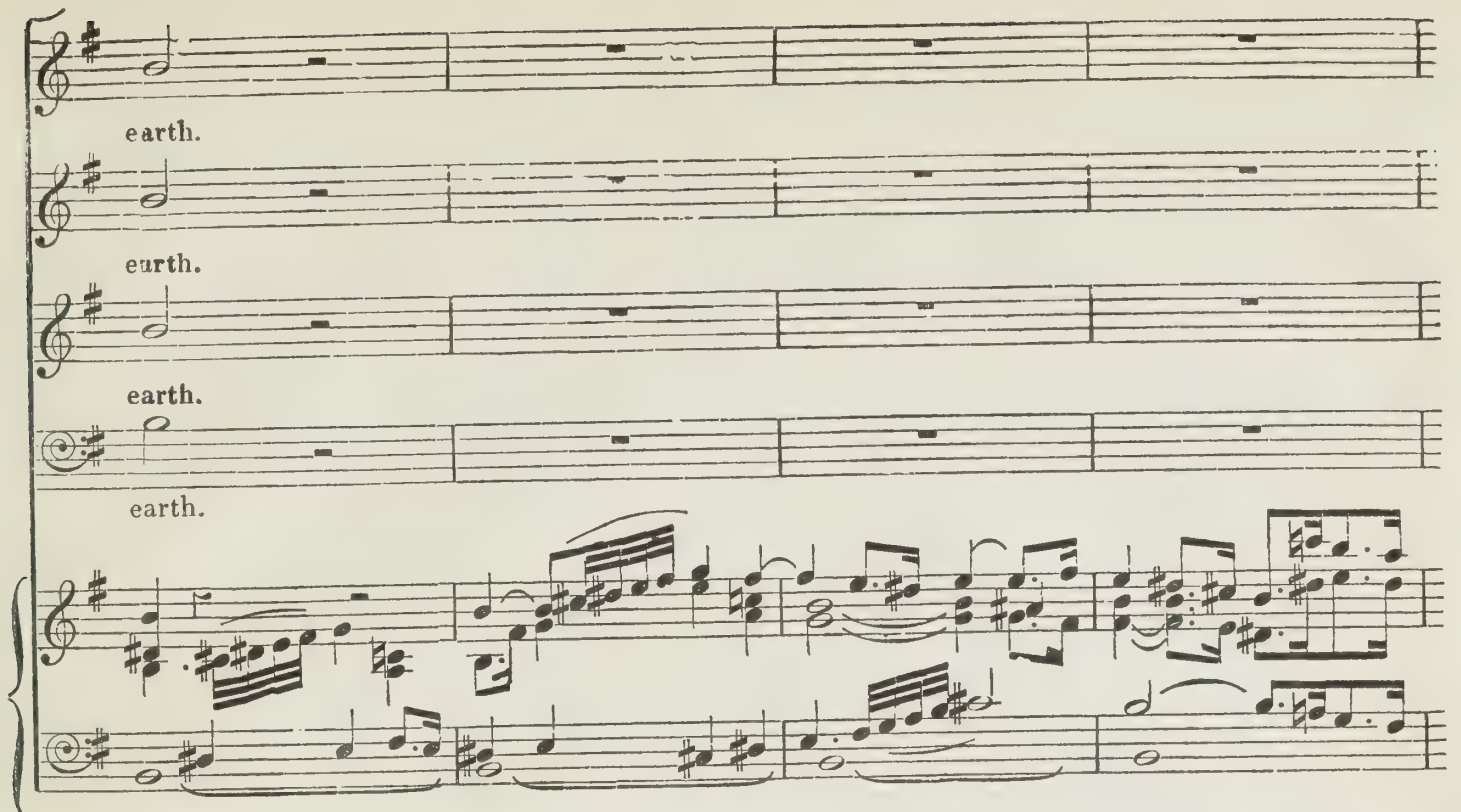
I will re-ceive you from all the ends of the

earth.

earth.

earth.

earth.



B

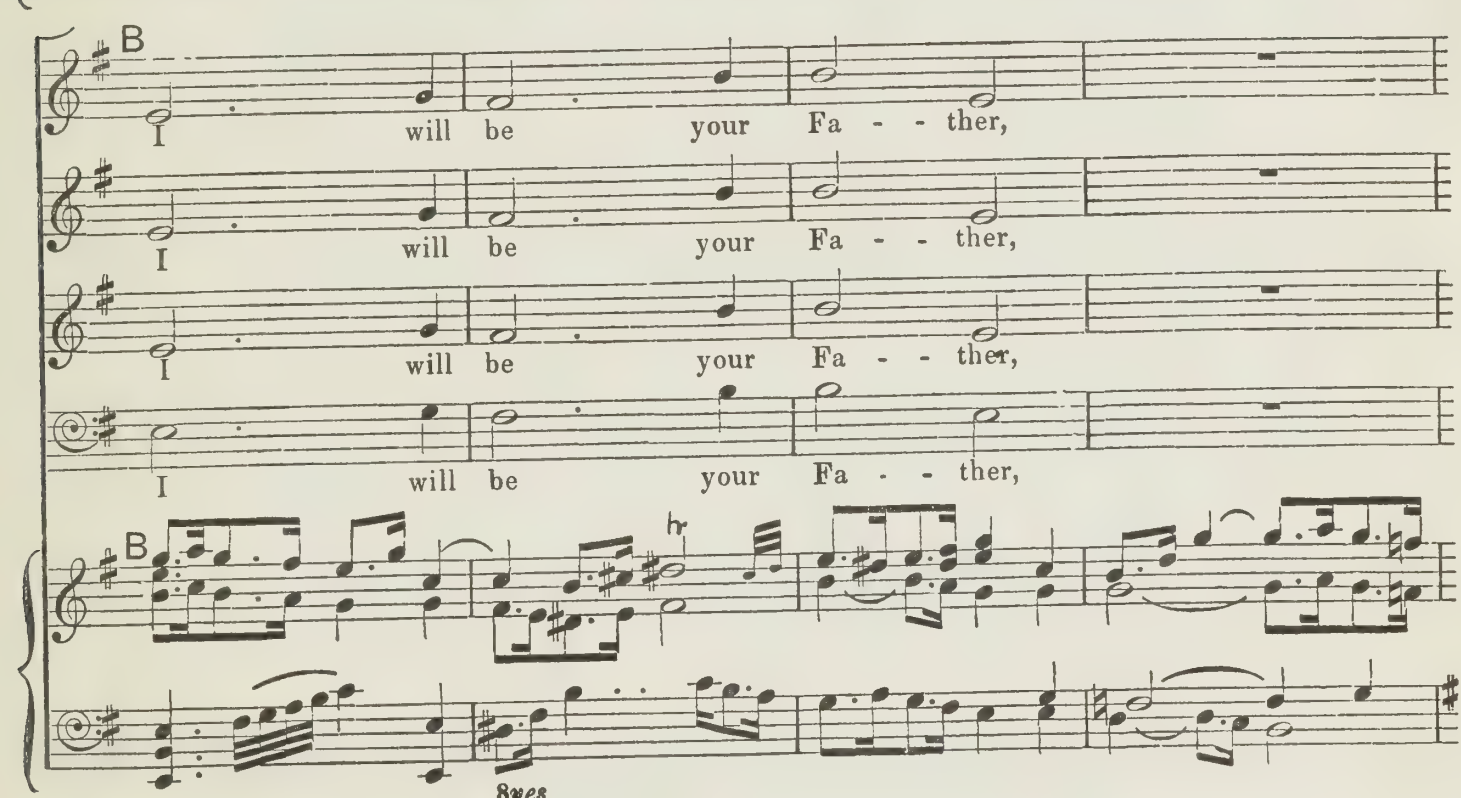
I will be your Fa - - ther,

I will be your Fa - - ther,

I will be your Fa - - ther,

I will be your Fa - - ther,

B



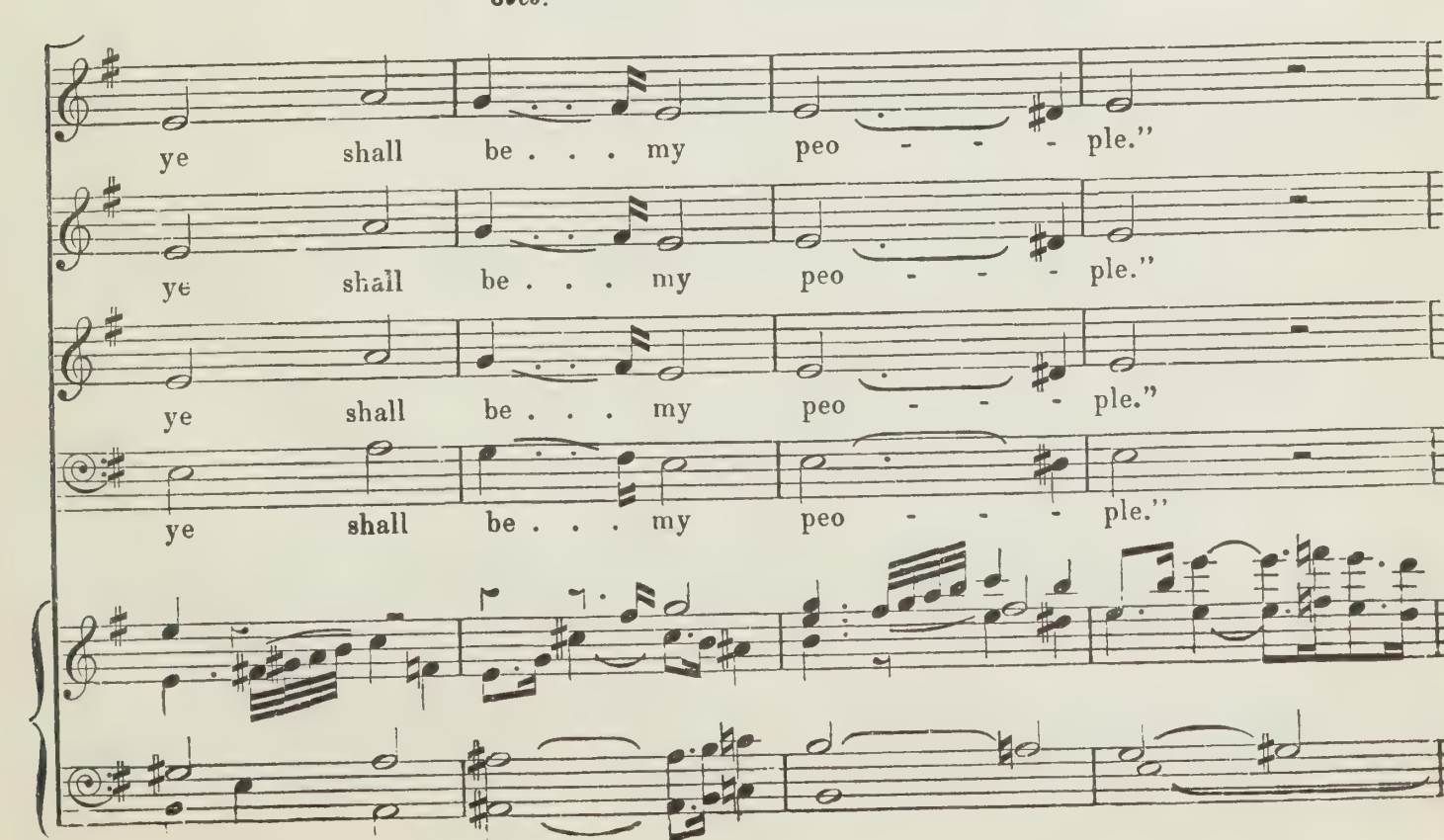
8ves.

ye shall be . . . my peo - - ple."

ye shall be . . . my peo - - ple."

ye shall be . . . my peo - - ple."

ye shall be . . . my peo - - ple."



Thus saith the Lord!

Thus saith the Lord!

Thus saith the Lord!

Thus saith the Lord!

Thus saith the Lord!

dim. *p* *pp*

No. 17.

AIR.—JEHOVAH NOW COMETH TO JUDGMENT.

Andante con moto.

TENOR VOICE.

Je - ho - vah now

com - eth to judgment! Bow down to wor - ship Him who

made the heav'ns and earth.

dim. *pp* *pp*

♩ = 69.

No. 18

CHORUS.—DESTROYED IS BABYLON.

Allegro vivace.

TREBLE.

ALTO.

TENOR.
(8ve lower.)

BASS.

ACCOMP.
♩ = 76.

p *cres.* *f*

Destroy - ed, des - troy - ed, destroy - ed is Ba - by - lon the migh - ty!

Destroy - ed, des - troy - ed, destroy - ed is Ba - by - lon the migh - ty!

Destroy - ed, des - troy - ed, destroy - ed is Ba - by - lon the migh - ty!

f Destroy - ed, des - troy - ed, destroy - ed is Ba - by - lon the migh - ty!

Destroy - ed is Ba - by - lon the migh - ty!

Des - troy - ed, destroy - ed is Ba - by - lon the migh - ty!

Destroy - ed is Ba - by - lon the migh - ty!

Des - troy - ed, des - troy - ed, destroy - ed is Ba - by - lon the migh - ty!

8ves.

des-troy-ed, des-troy-ed is

des-troy-ed, des-troy-ed is

des-troy-ed, des-troy-ed is

des-troy-ed, des-troy-ed is

A

Ba - bylon, is Ba - by-lon the migh - - ty!

Ba - bylon, is Ba - by-lon the migh - - ty! Destroyed, des-troy-ed, destroy-ed is

Ba - bylon, is Ba - by-lon the migh - - ty! Destroyed, des-troy-ed, destroy-ed is

Ba - bylon, is Ba - by-lon the migh - - ty! Destroyed, des-troy-ed, destroy-ed is

A

8ves.

Des - troy - - - ed is Ba - bylon the

Ba - by-lon the migh - ty! Destroy-ed is Ba - by-lon the

Ba - by-lon the migh - ty! Destroyed, des-troy-ed, destroy-ed is Ba - by-lon the

Ba - by-lon the migh - ty! Destroyed, des-troy-ed, destroy-ed is Ba - by-lon the

migh-ty, Ba-by-lon the migh - - ty. the migh - - ty,
 migh-ty, Ba-by-lon the migh - - ty, the migh - - ty, the
 migh-ty, Ba-by-lon the migh - - ty, the migh - - ty,
 migh-ty, Ba-by-lon the migh - - ty, the migh - - ty, the

The smoke of her
 migh - - ty, for
 The smoke of her tor-ment as-cend-eth for e - ver,
 migh - - ty, B

tor-ment as-cend-eth, as-cend - - - eth for e-ver - -
 e - - ver - more, as-cend-eth for e-ver, e - - ver -
 e - - ver - more, as-cend-eth for e-ver-more,
 The smoke of her tor-ment as-cend-eth for

- more, for e - - - ver - - more, The smoke . . .

- - more, The smoke of her tor - ment as - cend - eth for e - - ver,

The smoke of her

e - - - - - ver - - more, as - -

. . . of her tor - ment as - cend - eth for e - ver - more, for e - ver - more, for e - ver -

e - - ver - - more, for e - ver - more, for e - ver - more, for e - ver -

tor - ment as - cend - eth for e - ver, for e - ver - more, for e - ver - more, for e - ver -

- - cend - - - eth for e - - ver, for e - - ver -

- more, as - cend - eth, as - cend - eth e - ver - more, as - cend - eth, as - cend - eth e - ver -

- more, as - cend - eth, as - cend - eth e - ver - more, as - cend - eth, as - cend - eth e - ver -

- - more, as - cend - eth, as - cend - eth e - ver - more, as - cend - eth, as - cend - eth e - ver -

- - more, as - cend - eth, as - cend - eth e - ver - more, as - cend - eth, as - cend - eth e - ver -

[illegible]

The hour of judgment is come.

The hour of judgment is come.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The piano part begins with a forte (f) dynamic marking. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

The hour of judgment is come.

The hour of judgment is come.

[illegible]

Now, . . . now . . . is the Lord at

Now, . . . now . . . is the Lord at

Now . . . now . . . is the Lord at

Now, . . . now . . . is the Lord at

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

pp The grave gives up its dead! The

pp The grave gives up its dead! The

pp The grave gives up its dead! The

pp The grave gives up its dead! The

sea gives up its dead! The seals are

sea gives up its dead! The seals . . are . .

sea gives up its dead! The seals are

sea gives up its dead! The seals . . are

cres.
bro - ken; The books are all un - clos'd,

cres.
bro - ken; The books are all un - clos'd, the

cres.
bro - ken; The books are all un - clos'd, the

cres.
bro - ken; The books are all un - clos'd, the

f
now trem - ble be - fore him!

migh - ty now trem - ble, now trem - ble be - fore him!

migh - ty now trem - ble, now trem - ble be - fore him!

migh - ty now trem - ble, now trem - ble be - fore him!

The smoke of her torment ascend-eth for

The smoke of her torment ascend-eth for e - ver, e - ver - -

for e - - ver - more, for e - - ver

e - ver, for e - - ver - more, for e - ver

8ves.

e - ver - more, for e - ver - more, ascend-eth for e - - ver - -

- more, for e - ver - more, as - - cend - - eth, as - cend - - eth

- more, for e - ver - more, as-cend-eth for e - ver - - more, for e - ver - -

- more, for e - - ver - - more, The smoke of her tor-ment ascend-eth for

more, The smoke of her tor-ment as-cend-eth for e - ver - more, as-cend -
 e - - ver - - more, for e - ver - more, for
 more, The smoke of her tor-ment as-cend-eth for e - - ver - more, for e - ver
 e - - ver, e - - ver - more, as - cend

- - eth for e - ver - more, for e - ver - more, for e - - ver - -
 e - - ver - more, as - cend - eth for e - ver - more, for e - ver -
 - more, for e - ver - more, as - cend - eth for e - ver - more, for
 - eth for e - - ver - more, for e - - ver -

- more, for e - ver - more, for e - ver - more, for e - ver - more, for e - ver -
 - more, for e - ver - more, for e - ver - more, for e - ver - more, for e - ver -
 e ver - more, for e - ver, e - ver - more, for e - ver - more, for e - ver -
 - more, for e - ver, e - ver - more, for e - ver - more, for e - ver -

more, for e - ver - more, for e - ver - more, for e - ver - more. **F**

more, for e - ver - more, for e - ver - more, for e - ver - more.

more, for e - ver - more, for e - ver - more, for e - ver - more.

more, for e - ver - more, for e - ver - more, for e - ver - more.

p

The hour of judg - ment is come!

The hour of judg - ment is come!

f

The hour of judg - ment is come!

The hour of judg - ment is come!

f

Now, . . . now . . . is the Lord at

Now, . . . now . . . is the Lord at

Now, . . . now . . . is the Lord at

Now, . . . now . . . is the Lord at

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

dim. *pp*

pp The grave gives up its dead! The sea gives

pp The grave gives up its dead! The sea gives

pp The grave gives up its dead! The sea gives

pp The grave gives up its dead! The sea gives

up its dead! The seals are bro - -

up its dead! The seals are bro - -

up its dead! The seals are bro - -

up its dead! The seals are bro - -

- - ken; The books are all un - clos'd; *cres.*

- - ken; The books are all un - clos'd; *cres.* The

- - ken; The books are all un - clos'd; *cres.* The

- - ken; The books are all un - clos'd; *cres.* The

now trem - ble, now trem - ble be - fore him!

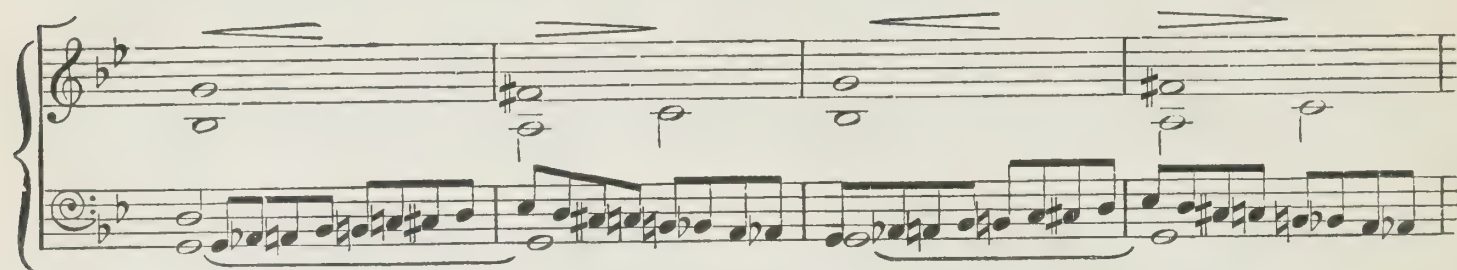
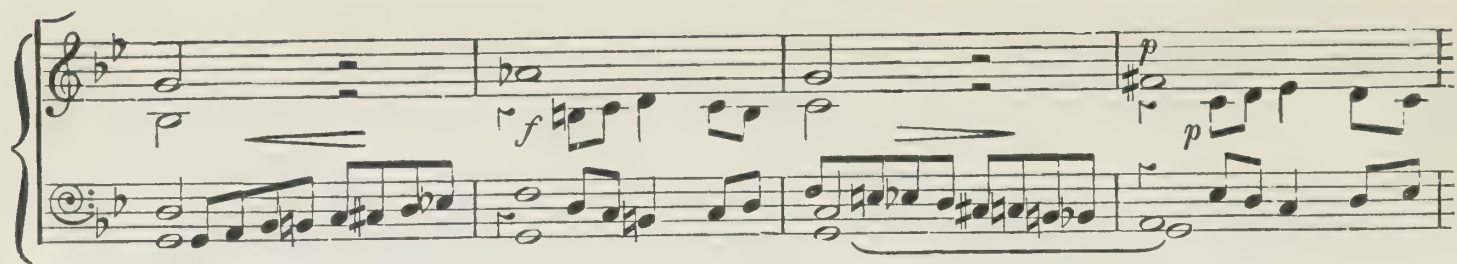
migh - ty now trem - ble, now trem - ble be - fore him!

migh - ty now trem - ble, now trem - ble be - fore him!

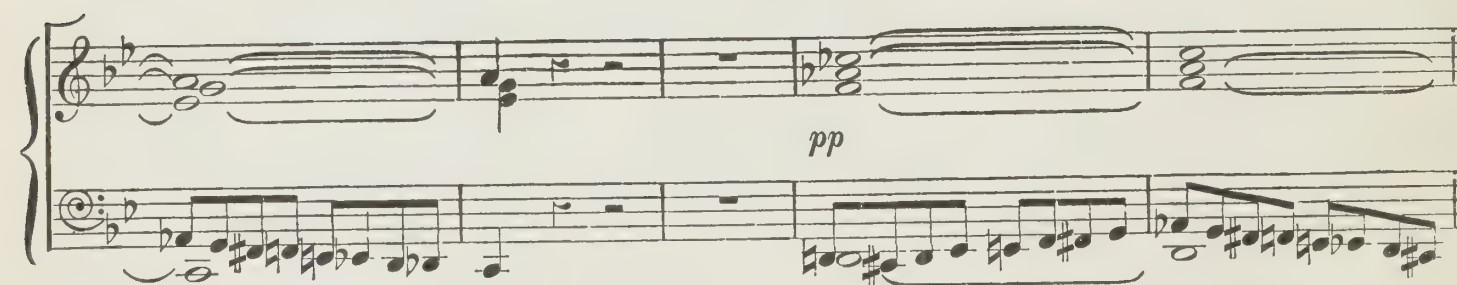
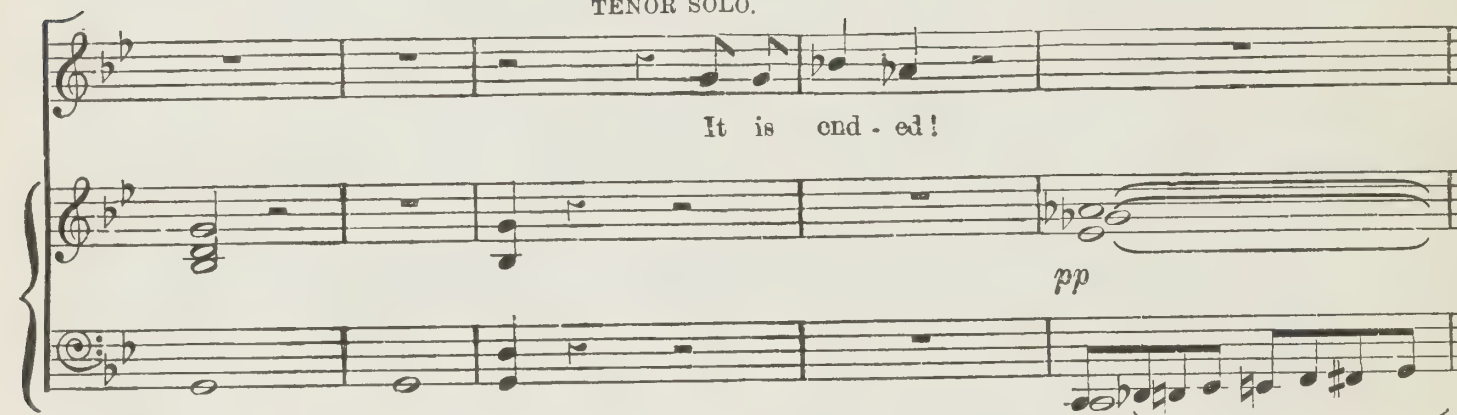
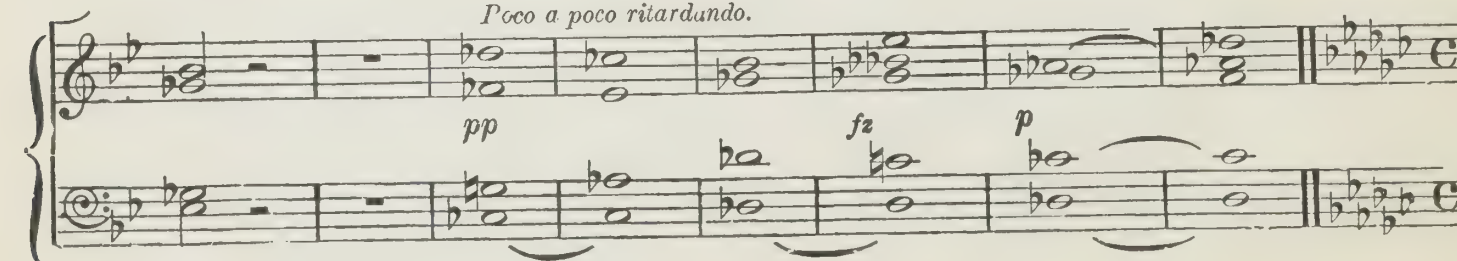
migh - ty now trem - ble be - fore him!

H

8075.



TENOR SOLO.

*Poco a poco ritardando.*

No. 19.

SOLI AND CHORUS.—BLEST ARE THE DEPARTED.

Adagio. SOLO.

TREBLE. *p* Blest are the de - part - ed who in the Lord are sleep - ing, from

SOLO.

ALTO. *p* Blest are the de - part - ed who in the Lord are sleep - ing, from

SOLO.

TENOR, (Sve. lower) *p* Blest are the de - part - ed who in the Lord are sleep - ing, from

SOLO.

BASS. *p* Blest are the de - part - ed

Adagio.

ACCOMP. *p* $\text{♩} = 72.$

hence - forth, from hence - forth, from henceforth for e - ver - more: They

hence - forth, from hence - forth, from henceforth for e - ver - more:

hence - forth, from hence - forth, from henceforth for e - ver - more:

from henceforth for e - ver - more:

rest from their la - bours, they rest, they rest from their la - bours,

They rest from their la - bours, they rest from their la - bours, they

They rest from their la - bours, they rest from their la - bours, they

They rest, they rest from their la - bours, they

f₂

and their works fol - low them.
rest from their la-bours, and their works fol - low them.
rest from their la-bours, and their works fol - low them,
rest from their la-bours, and their works fol - low them.

CHORUS.

App CHORUS.
Blest are the de - part - ed who in the Lord are sleep . . ing, from
pp
Blest are the de - part - ed who in the Lord are sleep . . ing, from
pp
Blest are the de - part - ed who in the Lord are sleep . . ing, from
pp
Blest are the de - part - ed

Blest are the de -

Blest are the de -

Blest are the de -

Blest are the de -

hence-forth, from hence-forth, from henceforth for e - ver - more.

hence-forth, from hence-forth, from henceforth for e - ver - more.

hence-forth, from hence-forth, from henceforth for e - ver - more.

from henceforth for e - ver more.

pp part - ed, *f* from henceforth for *dim.* e - ver - more :

pp part - ed, *f* from henceforth for *dim.* e - ver - more :

pp part - ed, *f* from henceforth for *dim.* e - ver - more :

pp part - ed, *f* from hence - forth for *dim.* e - ver - more :

pp from henceforth for e - ver - more. *pp* from

pp from henceforth for e - ver - more, *pp* from

pp from henceforth for e - ver - more, *pp* from

pp from henceforth for e - ver - more, *pp* from

p from hence-forth for e - ver - more.

p from hence-forth for e - ver - more.

p from hence-forth for e - ver - more.

p from hence-forth for e - ver - more.

f hence-forth for e - ver - more, from hence-forth for e - ver -

f hence-forth for e - ver - more, from hence-forth for e - ver -

f hence-forth for e - ver - more, from hence-forth for e - ver -

f hence-forth for e - ver - more, from hence-forth for e - ver -

p for e - ver - more.

p for e - ver - more.

pp for e - ver - more.

p for e - ver - more.

C more. for e - ver, e - - - ver - more.

dim. more, for e - ver, e - - - ver - more.

p more, for e - ver, e - - - ver - more.

dim. more, for e - - - - - ver - more.

C *pp*

No. 20.

RECIT.—I SAW A NEW HEAVEN.

LARGHETTO.
♩ = 84.

pp

cres. *dim.*

SOPRANO. RECIT.

I saw a new . . heav'n, and a new

dim.

earth, by God pre - par - ed, and a - dorn'd as a bride.

cres.

RECIT.

Lo! the house of

God is with men, and he will dwell a - mong them, and

they shall be his peo - ple. Nor sun shall be, nor

Larghetto. ♩ = 108.
moon : God is their Sun : there shall his Ma - jes - ty un -

RECIT. ALTO.
Larghetto. a tempo.
- cloud - - ed rise. No earth - ly house is there.

God is their tem - ple and their light. No. 21.—TENOR.
Be - hold! he

Larghetto. ♩ = 108.

soon shall come, in his might ar-ray'd, to give to ev'-ry one ac-cord-ing

Then come! come, Lord Je-sus! come, Lord Je

to his work: Then come, Lord Je-sus! come, Lord Je

sus!

sus!

sus!

sus!

poco stringendo.

Allegro moderato.

TREBLE. *f* Great and won - der - ful are all thy . . works, O thou

ALTO. *f* Great and won - der - ful are all thy . . works, O thou

TENOR, (five lower.) *f* Great and won - der - ful are all thy . . works, O thou

BASS. *f* Great and won - der - ful are all thy . . works, O thou

ACCOMP. *f* = 96. 8ves.

. . . Al - migh - ty God; how just and true are all thy commandments, Je -

. . . Al - migh - ty God; how just and true are all thy commandments, Je -

. . . Al - migh - ty God; how just and true are all thy commandments, Je -

. . . Al - migh - ty God; how just and true are all thy commandments, Je -

- ho - vah, King of Saints.

- ho - vah, King of Saints.

- ho - vah, King of Saints.

- ho - vah, King of Saints.

A

mf Great and

Great and won - derful are all thy . . works, O thou . . . Almigh-ty

A

mf Great and

won - derful are all thy . . works, O thou . . . Al-migh-ty

God! O thou Al - - migh - - ty God! Al - - migh - - ty

mf Great and

won - der-ful are all thy . . works, O thou . . . Al - migh-ty

God! O thou Al - migh - - ty God! Al - - migh - - ty

God! O thou Al - migh - ty God! O thou Al - -

won - derful are all thy . . works, O Thou . . Al-migh - ty

God! O Thou Al - migh - - ty God! Al - - migh - - ty

God! Al - migh - - ty God! Al - - migh - - ty

- migh - - - ty God! Great and

God! O Thou Al - migh - - ty God! Lord . Al-migh - ty

God! Al - migh - - ty God! Lord . Al-migh - ty

God! Al - - migh - - ty God! Lord . Al-migh - ty

won - der-ful are all thy . . works, O Lord . Al-migh - ty

p God! Lord Al - migh - ty God! **B**

p God! Lord Al-migh - ty God!

p God! Lord Al-migh - ty God!

p God! Lord Al - migh - ty God! *p* How

p **B** *pp*

How

How just and true are all thy com -

just and true are all thy com-mandments, O Je -

just and true are all thy com-mandments, Je -

How just and true are all thy com -

-mandments, O King . . . of Saints, O King of

- ho - vah! Je - ho - vah! thou King of Saints! How

- ho - vah! Je - ho - vah, thou King of Saints! Je -

-mandments, O King . . . of Saints! Je -

Saints! Je - ho - vah, King of Saints! Je -

just and true are all thy com-mand - ments, Je -

8075.

ho - vah, King of Saints! Je - ho - vah, King of Saints!

ho - vah, King of Saints! Je - ho - vah, King . . of Saints!

ho - vah, King of Saints! Je - ho - vah, King of Saints!

ho - vah, King of Saints! Je - ho - vah, King of Saints!

SOLO. *Andante.* $\text{♩} = 108.$

O Lord, who shall not fear Thee? Lord, who shall not fear Thee? Lord, who shall not fear Thee?

O Lord, who shall not fear Thee? Lord, who shall not fear Thee? Lord, who shall not fear Thee?

O Lord, who shall not fear Thee? Lord, who shall not fear Thee? Lord, who shall not fear Thee?

O Lord, who shall not fear Thee? Lord, who shall not fear Thee? Lord, who shall not fear Thee?

shall not glo - ri - fy Thee? Thou a-lone art ho - ly, Thou art ho - ly, Thou art ho - ly, Thou art ho - ly

shall not glo - ri - fy . . Thee? Thou a-lone art ho - ly, Thou art ho - ly, Thou art ho - ly, Thou art ho - ly

shall not glo - ri - fy . . Thee? Thou a-lone art ho - ly, Thou art ho - ly, Thou art ho - ly, Thou art ho - ly

shall not glo - ri - fy . . Thee? Thou a-lone art ho - ly, Thou art ho - ly, Thou art ho - ly, Thou art ho - ly

p CHORUS. *Solo.*

- ly, Thou a - lone art ho - ly. All na - tions of the

CHORUS. *p*

ly, Thou a - lone art ho - ly. *Solo.*

CHORUS. *p*

- ly, Thou a - lone art ho - ly. All na - tions of the earth shall come and

CHORUS. *p*

- ly, Thou a - lone art ho - ly. *Solo.* All

cres. *dim.* *p* *E* CHORUS. *pp*

earth shall come and wor - ship be - fore thy throne, shall wor - ship be -

CHORUS. *pp*

shall wor - ship be - fore thy throne, shall wor - ship be -

cres. *dim.* *p* *pp* CHORUS.

wor - ship, come and wor - ship be - fore thy throne, shall wor - ship be -

cres. *dim.* *p* *pp* CHORUS.

na - tions of the earth shall come be - fore thy throne, shall wor - ship be -

Solo.

- fore thy throne. *Solo.* Lord, who shall not glo - ri -

- fore thy throne. O Lord, who shall not fear Thee? Lord, who shall not glo - ri -

Solo.

- fore thy throne. O Lord, who shall not fear Thee? Lord, who shall not glo - ri -

Solo.

- fore thy throne. Lord, who shall not glo - ri -

fy Thee? Lord, who shall not glo - ri - fy Thee? Thou a - lone art

fy Thee? Lord, who shall not glo - ri - fy Thee? Thou a - lone art ho - ly, Thou art

fy Thee? Lord, who shall not glo - ri - fy Thee? Thou a - lone art

fy Thee? Lord, who shall not glo - ri - fy Thee? Thou a - lone art

F

CHORUS. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

CHORUS. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

CHORUS. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

CHORUS. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

SOLO. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

SOLO. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

SOLO. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

SOLO. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

pp

Allegro. ♩ = 112. CHORUS. *p* ly. Hal - le - lu - jah, Hal - le - lu - jah!

CHORUS. *p* ly. Hal - le - lu - - - jah,

CHORUS. *p* ly. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

CHORUS. *p* ly. Hal - le - lu - - - jah, Hal - le - lu - jah,

p

G

Thine is the

Thine is the king-dom, the pow'r and the glo-ry, for e-ver and e - - -

G

f 8ves.

Thine is the

king - dom, the pow'r and the glo - ry, for e - ver, for e - - -

- - - vermore. A - - - - men. Halle - lu - jah, Halle - lu - jah!

8va. 8ves.

Thine is the

king - dom, the pow'r and the glo - ry, for e - ver and e - - -

- - - vermore. A - - - - men, A - - - -

A - - - men. Halle - lu - jah! A - - - men.

8ves.

king - - dom, the pow'r and the glo - ry, for e - ver and e -
 vermore. A - - - men. Halle - lu - jah! A - - -
 - men. Halle - lu - - jah! A - - - men. Halle - lu - -

H
 - - - ver - more. A - - - men. Halle - lu - -
 - - - men. Hal-le - lu - - jah! A - - -
 - jah! A - men. A - - - men.
 Thine is the king - - dom, the pow'r and the glo - ry, for e - - ver -

- jah, Hal-le - lu - - jah! A - - - men. A -
 -men.
 Thine is the king - - dom, the pow'r . . and the glo - - ry, for
 - more, for e - - ver - more, for e - - ver - more, for

men. Hal-le - lu - - jah! A -

Thine is the king - - dom, the pow'r . . and the

e - ver-more, for e - - ver - - more. A -

e - - ver - more, for e - - - - ver - more. Hal-le - lu -

men. Thine is the king - - dom, the pow'r and the

glo - ry, for e - ver and e - ver-more. A - - men. A - -

- men. A - - - - men. A - - - - men. A - -

- jah, Halle - lu - - jah! A - - - - men. A - men, Halle -

glo - ry, for e - ver-more, for . . e - -

- men. Halle - lu - - jah! A - - - - men. Hal - le -

men. Halle - lu - - jah, Halle - lu - jah, Halle - lu - jah, Halle - lu - jah! A -

- - lu - - jah! Thine is the

vermore, Hal-le - lu - - jah! A - - men, A - - men. Hal-le - lu - -
 lu - - jah! A - - men, A - - men, A - - men, A - - men,
 men, A - - men. Thine is the king - dom, the
 king - dom, the pow'r and the glo - ry, for e - - ver - more, for

- - - jah! Thine is the king - dom, the pow'r .. and the glo - ry, for e - -
 - men, Hal-le - lu - jah, A - - men, Hal-le - lu -
 pow'r and the glo - ry, Thine is the
 e - - ver - more.

Org Ped.

- - vermore, for e - - ver - more.
 - jah! A - - men.
 king - dom, the pow'r and the glo - ry. Thine is the king - dom, the
 Thine is the king - dom, the

pow'r and the glo - ry, for e - ver - more, for e - - - - ver -
 pow'r and the glo - ry, for e - ver - more, for e - - - - ver -

Thine is the pow'r and the
 Thine is the king - dom, the pow'r and the glo - ry, for e - ver -
 - more. Thine is the king - dom, the pow'r and the glo - ry, for
 - more, Thine is the king - dom, the pow'r and the

glo - ry, for e - ver - more. **K** *ff* Hal - le - lu - jah! Hal - le - lu - jah!
 - more, for e - ver - more. *ff* Hal - le - lu - jah! Hal - le - lu - jah! A - -
 e - ver, e - ver - more, *ff* Hal - le - lu - jah! Hal - le - lu - jah!
 glo - ry, for e - ver - more. **K** *ff* Hal - le - lu - jah, Hal - le - lu - jah!

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SUMMER	(ditto)	2/6	—	—	CHORAL SYMPHONY	2/6	—	—
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THE GOLDEN CITY	(ditto)	(SOL-FA, 0/6)	...	2/6	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0
THE SILVER CLOUD	(ditto)	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	1/0	1/6	2/6
THE WATER FAIRIES	(ditto)	2/6	—	—	MASS, IN C	1/0	1/6	2/6
THE WISHING STONE	(ditto)	2/6	—	—	MASS, IN D	2/0	2/6	4/0
J. H. ADAMS.							MEEK, AS THOU LIVEDST	0/2	—	—
A DAY IN SUMMER (Female Voices)	(SOL-FA, 0/6)	1/6	—	—	MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)	1/0	1/6	2/6
T. ADAMS.							RUINS OF ATHENS (SOL-FA, 0/6)	1/6	—	—
THE CROSS OF CHRIST (SOL-FA, 0/6)	1/0	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0
THE HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	A. H. BEHREND.						
THE RAINBOW OF PEACE	1/0	—	—	SINGERS FROM THE SEA (Female voices)	1/6	—	—
B. AGUTTER.							(Ditto, SOL-FA, 0/9)	—	—	—
MISSA DE BEATA MARIÂ VIRGINE, IN C	(English) (Female voices)	2/6	—	—	WILFRED BENDALL.						
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	A LEGEND OF BREGENZ (Female voices)	1/6	—	—
THOMAS ANDERTON.							(Ditto, SOL-FA, 0/8)	—	—	—
THE NORMAN BARON	1/0	1/6	—	THE LADY OF SHALOTT (Female voices)	2/6	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	—	(Ditto, SOL-FA, 1/0)	—	—	—
YULE TIDE	1/6	2/0	3/0	SONG DANCES. Vocal Suite. (Female Voices)	2/0	—	—
J. H. ANGER.							KAREL BENDL.						
A SONG OF THANKSGIVING...	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—
W. I. ARGENT.							SIR JULIUS BENEDICT.						
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P. ARMES.							ST. PETER	3/0	3/6	5/0
HEZEKIAH	2/6	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)	2/6	3/0	4/0
ST. BARNABAS	2/0	—	—	GEORGE J. BENNETT.						
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ENDYMION (with Recitation)	4/0	—	—	G. R. BETJEMANN.						
THE GIPSIES	1/0	—	—	THE SONG OF THE WESTERN MEN	1/0	—	—
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STABAT MATER	1/0	1/6	—	ISRAEL RESTORED	4/0	—	—
J. C. BACH.							HUGH BLAIR.						
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Ditto (PARTS 1 & 2)	1/6	—	—	E. M. BOYCE.						
Ditto (PARTS 3 & 4)	1/6	—	—	THE LAY OF THE BROWN ROSARY	1/6	—	—
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GOD SO LOVED THE WORLD	1/0	—	—	(Ditto, SOL-FA, 0/6)	—	—	—
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MISSA BREVIS, IN A	1/6	—	—	J. BRAHMS.						
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O LIGHT EVERLASTING	1/0	—	—	C. BRAUN.						
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THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6	THE SEA FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—
Ditto (French Words) ...	8/4	—	—	C. SWINNERTON HEAP.			
Ditto (German Words) ...	10/0	—	—	FAIR ROSAMOND (Sol-FA, 2/0) ...	3/6	4/0	5/0
THE SEVEN WORDS OF OUR SAVIOUR ON				EDWARD HECHT.			
THE CROSS (Filiae Jerusalem) ...	1/0	—	—	ERIC THE DANE ...	3/0	—	—
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	O MAY I JOIN THE CHÖR INVISIBLE ...	1/0	—	—
C. H. GRAUN.				GEORG HENSCHEL.			
TE DEUM ...	2/0	2/6	4/0	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	STABAT MATER ...	2/6	—	—
ALAN GRAY.				TE DEUM LAUDAMUS, IN C ...	1/6	—	—
ARETHUSA ...	1/6	—	—	HENRY HILES.			
A SONG OF REDEMPTION ...	1/6	—	—	THE CRUSADERS ...	2/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	GOD IS OUR REFUGE ...	0/6	—	—
THE WIDOW OF ZAREPHATH ...	2/0	—	—	WAR IN THE HOUSEHOLD ...	4/0	—	—
J. O. GRIMM.				FERDINAND HILLER.			
THE SOUL'S ASPIRATION ...	1/0	—	—	A SONG OF VICTORY (Sol-FA, 0/9) ...	1/0	1/6	—
G. HALFORD.				NALA AND DAMAYANTI ...	4/0	—	6/0
THE PARACLETE ...	2/0	—	—	ALL THEY THAT TRUST IN THEE ...	0/8	—	—
E. V. HALL.				H. E. HODSON.			
IS IT NOTHING TO YOU (Sol-FA, 0/3) ...	0/8	—	—	THE GOLDEN LEGEND ...	2/0	—	—
HANDEL.				HEINRICH HOFMANN.			
ACIS AND GALATEA ...	1/0	1/6	2/6	CHAMPAGNERLIED (Male voices) ...	1/6	—	—
Ditto, New Edition, edited by J. Barnby (Sol-FA, 1/0) ...	1/0	1/6	2/6	CINDERELLA ...	4/0	—	—
ALCESTE ...	2/0	—	—	MELUSINA ...	2/0	2/6	4/0
ALEXANDER BALUS ...	3/0	3/6	5/0	SONG OF THE NORNS (Female voices) ...	1/0	—	—
ALEXANDER'S FEAST ...	2/0	2/6	4/0	C. HOLLAND.			
ATHALIAH ...	3/0	3/6	5/0	AFTER THE SKIRMISH ...	1/0	—	—
BELSHAZZAR ...	3/0	3/6	5/0	T. S. HOLLAND.			
CHANDOS TE DEUM ...	1/0	1/6	2/6	KING GOLDEMAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
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MY HEART IS INDITING ...	0/8	—	—	Ditto, IN E FLAT ...	2/0	—	4/0
THE KING SHALL REJOICE (Sol-FA, 0/3) ...	0/6	—	—	Ditto, IN D ...	2/0	—	4/0
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DETTINGEN TE DEUM ...	1/0	1/6	2/6	THIRD MASS, IN D ...	1/0	1/6	2/6
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C. EGERTON LOWE.							THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)...	1/0	1/6	2/6	—	—	—
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4)	1/0	—	—	THREE MOTETS FOR FEMALE VOICES	1/0	—	—
HAMISH MACCUNN.							(Ditto, Sol-FA, 0/1½, 0/2, and 0/2 each.)	1/0	—	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0	TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—	—	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—	WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
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MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6	PRINCE FERDINAND (Operetta) (Sol-FA, 0/9)	2/0	—	—
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SONGS IN A CORNFIELD (Female voices)	1/6	—	—	NINETY-FIRST PSALM (Latin)	1/0	—	—
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(Ditto, Sol-FA, Choruses only, 1/0)	—	—	—	A CHRISTMAS DREAM (A Cantata for Children)...	1/0	—	—	—	—	—
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(Ditto, Choruses only, Sol-FA, 1/6)	—	—	—	B. MOLIQUE.						
THE SOLDIER'S LACAY (Operetta)	6/0	—	—	ABRAHAM	3/0	3/6	5/0
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BETHLEHEM...	5/0	6/0	7/6	A WOODLAND DREAM (Sol-FA, 0/9)	2/0	—	—
Ditto. Act II., separately	2/6	—	—	KILLIECRANKIE (Sol-FA, 0/8)	1/6	—	—
JASON	2/6	3/0	4/0	MOZART.						
JUBILEE ODE	1/6	—	—	COMMUNION SERVICE, IN B FLAT (Latin and	1/6	—	—
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	English)	1/0	1/6	2/6
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—	—	—	—	FIRST MASS (Latin and English)	0/3	—	—
THE DREAM OF JUBAL	2/6	3/0	4/0	GLORY, HONOUR, PRAISE	0/3	—	—
(Ditto, Choruses only, Sol-FA, 1/0)	—	—	—	HAVE MERCY, O LORD...	1/0	1/6	—
THE NEW COVENANT	1/6	—	—	KING THAMOS	1/6	2/0	3/0
THE ROSE OF SHARON	5/0	6/0	7/6	LITANIA DE VENERABILI ALTARIS (Eb)	1/6	2/0	3/0
(Ditto, Sol-FA, 2/0)	—	—	—	LITANIA DE VENERABILI SACRAMENTO (Bb)	0/3	—	—
THE PROCESSION OF THE ARK (Choral Scene)	1/6	—	—	—	—	—	O GOD, WHEN THOU APPEAREST. First Motet	1/0	1/6	2/6
(Ditto, Sol-FA, 0/9)	—	—	—	REQUIEM MASS	1/0	1/6	2/6
THE STORY OF SAYID	3/0	3/6	5/0	Ditto (Latin and English) (Sol-FA, 1/0)...	1/0	—	—
VENI, CREATOR SPIRITUS	2/0	—	—	SEVENTH MASS, IN B FLAT	0/3	—	—
C. MACPHERSON.							SPLENDENTE TE, DEUS (Sol-FA, 0/2) First Motet	1/0	1/6	2/3
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L. MANCINELLI.							Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/3
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F. W. MARKULL.							VICTORY OF SONG (Female voices)	1/0	—	—
ROLAND'S HORN (Male voices)	2/6	—	—	DR. JOHN NAYLOR.						
							JEREMIAH	3/0	—	—
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							DE PROFUNDIS	2/6	—	—
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							MASS, IN C	2/0	—	—

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BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—	—	—
DE PROFUNDIS (130th Psalm)	2/0	—	—	—	—
ETON	2/0	—	—	—	—
INVOCATION TO MUSIC	2/6	—	—	—	—
JOB (CHORUSES, Sol-FA, 1/0)	2/6	—	—	—	—
JUDITH (CHORUSES, Sol-FA, 2/0)	5/0	6/0	7/6	—	—
KING SAUL (CHORUSES, Sol-FA, 1/6)	5/0	6/0	7/6	—	—
L'ALLEGRO (Sol-FA, 1/6)	2/6	—	—	—	—
MAGNIFICAT	1/6	—	—	—	—
ODE TO MUSIC	1/6	—	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—	—	—
PROMETHEUS UNBOUND	3/0	—	—	—	—
TE DEUM LAUDAMUS	2/6	—	—	—	—
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—	—	—
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FREEDOM	1/0	—	—	—	—
HERWARD	4/0	—	—	—	—
QUEEN AIMÉE (Female voices)	2/6	—	—	—	—
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THE RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0	—	—
PURCELL.						
DIDO AND ÆNEAS	2/6	—	—	—	—
ODE ON ST. CECILIA'S DAY	2/0	—	—	—	—
TE DEUM AND JUBILATE, IN D	1/0	—	—	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6)	1/0	—	—	—	—
Ditto (Latin arrangement by R. R. Terry)	1/0	—	—	—	—
KING ARTHUR	2/0	—	—	—	—
THE MASQUE IN "DIOCLESIAN"	2/0	—	—	—	—
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THE BLESSED DAMOZEL	2/6	—	—	—	—
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J. F. H. READ.						
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CARACTACUS	2/6	—	—	—	—
HAROLD	4/0	—	6/0	—	—
IN THE FOREST (Male voices)	1/0	—	—	—	—
PSYCHE	5/0	—	7/0	—	—
THE CONSECRATION OF THE BANNER	1/6	—	—	—	—
THE DEATH OF YOUNG ROMILLY	1/6	—	—	—	—
THE HESPERUS (Sol-FA, 0/9)	1/6	—	—	—	—
DOUGLAS REDMAN.						
COR UNUM VIA UNA	1/6	—	—	—	—
C. T. REYNOLDS.						
CHILDHOOD OF SAMUEL (Sol-FA, 1/0)	2/0	—	—	—	—
ARTHUR RICHARDS.						
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6)	1/6	—	—	—	—
THE WAXWORK CARNIVAL (Operetta)	2/0	—	—	—	—
(Ditto, Sol-FA, 0/8)
J. V. ROBERTS.						
JONAH	2/0	—	—	—	—
W. S. ROCKSTRO.						
THE GOOD SHEPHERD	2/6	—	—	—	—
J. L. ROECKEL.						
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9)	2/0	—	—	—	—
THE HOURS (Operetta) (Sol-FA, 0/9)	2/0	—	—	—	—
THE SILVER PENNY (Operetta) (Sol-FA, 0/9)	2/0	—	—	—	—
EDMUND ROGERS.						
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